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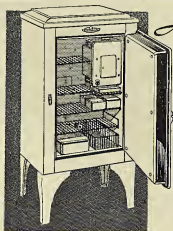
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# WESSEX

An Annual Record  
of the Movement for a  
University of Wessex

VOL. III No. 2

Published by  
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for  
University College, Southampton  
1935

MONDAY, MAY 6TH, 1935

by E. H. BLAKENEY

THE years glide on, now swift now slow,  
And change is lord of human fate ;  
The passing centuries we date  
By battle-chances, deeds that flow

From peace, by all that rules our lot  
In life's rich-ordered circumstance :  
Nothing, amid the cosmic dance,  
Abides—save One that changeth not.

Therefore, when, in the stormy tide  
Of things, there rises—blest, as rare—  
Some rock of strength thro' ambient air  
T'ward which we lift our eyes in pride,

Gladness becomes us. Here, to-day,  
Midmost Time's ever-varying hours,  
All undismayed by alien powers  
The Crown in England yet holds sway,

Centre of that heart-fealty  
Gathered around a Monarch's fame.  
What need for trumpets of acclaim,  
When love goes linked with loyalty ?





Image unavailable  
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*Photograph by]*

*[F. Child*

ISAAC WATTS.

Reproduction of a contemporary oil painting at the Above Bar  
Congregational Church, Southampton.

# Wessex

An Annual Record of the Movement for  
a University of Wessex

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VOL. III No. 2

11TH MAY, 1935

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WESSEX, 1935

NOTES AND COMMENTS

A T a meeting of the Court of Governors of University College on the 14th May, 1934, just after the last issue of *Wessex* was in the hands of the printers, Dr. C. G. Montefiore, D.D., D.Litt., announced his resignation from the office of President of the College. Dr. Montefiore was first appointed a member of the College Council as a representative of the Board of Education in May, 1907, and after the retirement of Sir Alfred Wills as President in November, 1908, he was elected Vice-President and Acting President. In 1913 he was elected President and held that office until 1934, having been re-elected on three successive occasions. It is impossible to over estimate the services of Dr. Montefiore to University College. These services have included not only the most generous financial support, but also the most unselfish and untiring personal devotion. Dr. Montefiore has been an active President in every sense of the words, constantly attending all committees, as well as presiding at Council, but the fulfilment of these official duties represents only a small part of what University College owes to Dr. Montefiore. He has taken a keen personal interest in every branch of its work and his character and ideals have been an inspiration to staff and students alike. No man could have placed before a young University institution a more valuable embodiment of English academic ideals at their highest. Dr. Montefiore's gifts to University College cannot be measured by material standards. They belong to the world of the spirit, and it is no exaggeration to say that his wisdom, his personal ability and his lofty idealism have been the chief causes of the successful development of the College up to the present time. Dr. Montefiore honoured *Wessex* by publishing in our first issue of June, 1928 an article on "The Idea of a University." In the present issue it is our privilege to print his noble valedictory address to the Summer School held at University College last July.

\* \* \* \* \*

A portrait of Dr. Montefiore is being painted by Sir William Rothenstein, M.A., D.Litt., at the request of a large body of his admirers connected with University

## WESSEX

College. When it is completed, it will be presented to the College and hung in a suitable position in the buildings.

Dr. Montefiore's successor as President is Major General the Right Honourable Lord Mottistone, C.B., C.M.G., D.S.O., Lord Lieutenant of Hampshire, better known perhaps to readers of *Wessex* as Major General J. B. Seeley. The College is much honoured by the acceptance of the Presidency by this distinguished soldier, statesman and author, who in his first address to the Court of Governors showed how clearly he understood the aims and spirit of University College, which looks forward to a great development under his leadership. Dr. Montefiore has shown his continued interest in the College by accepting the office of Vice-President.

By the death of the Duke of Wellington on the 18th June, 1934, the College lost a valuable and devoted friend. His Grace was the first president of the College (1902-1907). He always took a keen interest in its work, and was constant attender at meetings of Court till the end of his life.

Lord Forster of Lepe has retired from the office of Vice-President on account of ill-health. He has shown the keen interest that he continues to take in the work of the College by giving a generous donation towards the furnishing of the new Library.

The honour of knighthood has been conferred upon Alderman Sir Sidney Kimber, who has been a valuable and energetic member of the College Council for many years. At the meeting of the Council held on 25th February the Principal conveyed to him the congratulations of University College.

On the 6th February, Alderman J. S. Furley of Winchester attained his eightieth birthday. A telegram of congratulation was sent to him by the Principal on behalf of the Staff, and the Council also took the opportunity of placing on record its recognition of his signal services to the College.

The Edward Turner Sims Library is now approaching completion. Two articles on the building by the architect (Lieut. Col. R. F. Gutteridge) and the College Librarian (Miss D. Powell) respectively are appearing in the present issue of *Wessex*. The Library will not only satisfy a very great need in the academic work of the College, but it also provides a beautiful and imposing central block of buildings. The Misses Sims have added to their original magnificent benefaction by giving a very generous donation to supply equipment for the Library.

More adequate laboratory accommodation for the scientific departments has long been an urgent need of the College. When the University Grants Committee visited the College recently particular stress was laid on the necessity for providing a new Physics Laboratory. Now an anonymous donor has generously offered £15,000 for this purpose, provided that an additional £5,000 can be raised. An appeal

## NOTES AND COMMENTS

is being made for contributions to a fund for the new Physics Laboratory and it is hoped that the money will soon be available. The projected laboratory is described in an article by Professor Menzies published in the present issue of *Wessex*.

\* \* \* \* \*

The Development Commissioners, after having inspected the work of the Biological Survey of the River Avon which is being carried out under the control of the Department of Zoology of University College, Southampton, have made a grant of £200 towards the work. Further financial support is also forthcoming from the guarantors, and at a meeting of the riparian owners and others interested in the River Avon and its fisheries held at Ringwood under the Chairmanship of Major J. D. Mills, M.P., a resolution was passed congratulating Professor Sherriffs, the Director of the Survey, and Mr. Berry on the work which they had carried out, and expressing appreciation of the facilities extended by the Principal and Governing Body of University College, Southampton.

\* \* \* \* \*

Mr. F. W. Anderson, Lecturer in Geology at University College since 1928, has been appointed to the staff of H.M. Geological Survey of Great Britain. Mr. Anderson has done very valuable work at University College, both as a teacher and a research worker. He has also taken part in many College activities. He was Officer in Charge of the College platoon of the 5/7th Battalion of the Hampshire Regiment, and he performed valuable services to the residential life of the College as Warden of New Hall, where he succeeded Dr. Lawton in 1931. Mr. Anderson is a fine amateur artist as well as a geologist, and we owe to him the design for the cover of the present issue of *Wessex*.

\* \* \* \* \*

Dr. Montefiore has added to his many other generous gifts a donation of £250 "for the best advantage and development of the Engineering Department at University College." It has been decided to use the gift for installing a wind tunnel, for providing the labour necessary for perfecting the installation of the experimental engines, and for developing the general apparatus of the department. This gift will enable the department to provide the necessary apparatus for the teaching of the aeronautic section of the London B.Sc. syllabus. In view of the importance of Southampton as a centre of aviation, it is very desirable that the College should play its part in the development of the scientific knowledge of this subject. The wind tunnel is being constructed in consultation with the National Physical Laboratory at Teddington, and the Royal Aircraft Establishment at Farnborough.

\* \* \* \* \*

While most of the research work being done in the College has as its primary aim the advancement of knowledge, the practical importance of much of it is immediately noticeable.

In the Department of Mathematics Professor R. C. J. Howland and Mr. R. C. Knight have continued their work on the elasticity of plates containing rivets and rivet holes. This work forms a part of a larger research which has been in progress for some years and in aid of which a grant was made by the Royal Society in 1932. During the present session Professor Howland has published a paper in the "Proceedings of the Royal Society" and Mr. Knight has published two, one in the "Quarterly

## WESSEX

Journal of Mathematics" and one in the "Philosophical Magazine." A joint communication was made to the Fourth International Congress for Applied Mechanics at Cambridge in July, 1934.

Work on Aerodynamics is being undertaken by Professor Howland in collaboration with Mr. B. S. Shenstone of the Supermarine Aviation Company. Mr. Shenstone has published a paper in the "Journal of the Royal Aeronautical Society," and a joint research on the characteristics of tapered and twisted wings is nearing completion.

In the physical laboratory investigations are in progress on problems connected with the design of wireless valves, photo-cells, and the properties of photographic materials, in all of which particular firms are directly interested, and the first-named work is being financed by one of them. A post-graduate student left the department last session to join the research-staff of the General Electric Company.

In the chemistry department researches of a bio-chemical nature are being carried out in co-operation with local brewers on the characteristics of various yeasts in relation to their fermenting power. Considerable headway is being made with investigations into the active principles of the aconite family of plants, so important from the pharmaceutical point of view. Valuable results are being accumulated in a study of the strengths of various acids. Such results are important in connection with the control of hydrogen ion concentration, which figures so much in industrial operations of a chemical and biological nature. A post-graduate student of the department went last session to become assistant chemist to the Agwi Petroleum Company, Fawley.

In the Botany Department Mr. C. G. Johnson, B.Sc. has for some time been investigating a serious trouble caused to Rhododendrons by a leaf-sucking insect, which is now of widespread occurrence. The life history of the insect has been worked out, and the nature and extent of the injuries to which it gives rise have been examined in detail. Various other leaf-sucking bugs are also under investigation. Miss J. Winterbotham, B.Sc. has been investigating the structure and development of the water-secreting organs of the local mud-binding grass *Spartina townsendi*.

In the Zoology Department Professor Sherriffs has been consulted with regard to insects injurious to agriculture, and readers of *Wessex* will be well aware of the importance of the Avon Research for salmon breeding. Mr. Anderson has analysed sands and gravels for the Borough Engineer of Portsmouth.

The experimental work on motor bicycle silencers carried out in the Engineering Department was reported to the British Association in September last. Wing-Commander Cave's lecture was supplemented by a demonstration with motor bicycles on a hill at the Bridge of Dee. The work has been somewhat extended during the present session and was described by Wing-Commander Cave in a lecture on the 20th March to the Royal Society of Arts at which Mr. Hore Belisha, the Minister of Transport, took the Chair.

A demonstration of the silencers was made during the lecture and in the discussion which followed it was generally agreed that the exhaust noise could, without loss of power, now be so far reduced that it was no longer the dominant noise emitted by a motor bicycle or sports car.

The Minister of Transport is conducting tests at Brooklands to determine what



## NOTES AND COMMENTS

level of noise can reasonably be established as the maximum below which all new motor bicycles must pass. It was interesting to see that in the last series of motor bicycles tested as representing the most satisfactorily silenced class, about half the silencers had been designed and made by firms on the principles proposed by Professor Cave in his B.A. lecture as a result of the work carried out in the Engineering Department of this College.

\* \* \* \* \*

The Department of English is becoming known for the work on the seventeenth century carried out by its members. Mr. J. B. Leishman's valuable survey of *The Metaphysical Poets* was published by the Oxford University Press last summer and had the honour of being reviewed in a leading article in *The Times Literary Supplement*. Professor Pinto's monograph on John Wilmot, Earl of Rochester, which embodies some interesting new discoveries concerning the famous courtier-poet, is to appear in May. Dr. Potter has been making a special study of the celebrated Bede Manuscript in Winchester Cathedral library, and we have much pleasure in publishing in the present issue of *Wessex* an article by him on this subject.

\* \* \* \* \*

This year Dr. H. W. Lawton of the Department of Modern Languages has written for *The Year's Work in Modern Languages* (published annually by the Modern Humanities Research Association) the section dealing with French Literature of the Sixteenth Century.

\* \* \* \* \*

An important contribution to local history is being made by the work of Dr. Quinn and Mr. Tyerman on the Port Books of Southampton for the Southampton Record Society. They are being materially helped in this research work by Miss A. A. Ruddock, who is an undergraduate member of the College reading for History Honours.

\* \* \* \* \*

The degree of Ph.D. has been conferred by the University of Heidelberg on Mr. W. I. Lucas, Lecturer in German, for a thesis dealing with German translations of the narrative poems of Shakespeare.

\* \* \* \* \*

Professor Rishbeth, Head of the Department of Geography at University College attended the British Association Meetings at Aberdeen in September, 1934 with three members of his staff. Papers were read by Miss Miller and Mr. Green to Section E of the Association, and Miss Miller's paper was illustrated by a series of coloured maps made in the Department of Geography at Southampton.

\* \* \* \* \*

The development of the College has from time to time resulted in the removal to new quarters of various plants belonging to the important collections of the Botanical Department. Now that the Sims Library building has been erected and the lay out of a great part of the College grounds has been more or less stabilised, it is hoped to push forward with the work of reorganising the plant collections in order to render them more serviceable for botanical instruction. The present collections have been formed largely by means of the gifts of many generous friends of the College. A permanently endowed research studentship is one of the present needs of

## WESSEX

the botanical department, and it is thought that this project might appeal to the very large number of garden owners and garden lovers in the *Wessex* area.

\* \* \* \* \*

The first University Summer Vacation School held at University College, Southampton lasted from the 28th July to the 11th August, 1934, and was under the general direction of Professor A. A. Cock. It included two divisions, one of which was designed for French professors of English and was arranged in connection with the British Institute in Paris. Parallel with this, but entirely independent was another set of courses for English teachers in Senior and Junior schools. The school was opened by Mr. Herwald Ramsbotham, Parliamentary Secretary for the Board of Education. Mr. Ramsbotham, in his address to members of the School, laid strong emphasis on the approval which the Board gave to courses of this kind for English teachers. He also gave a warm welcome to the large contingent of French professors and alluded to the valuable part which the school could play in assisting the growth of mutual understanding between the French and the English peoples. On the evening of the 28th July the whole school was entertained by the Mayor and Corporation of Southampton at a reception given in the Civic Centre. The total number of students attending the Summer School was 410. Of these 133 were French Professors and students. English teachers numbered 277. 298 students attending the courses were accommodated at the College Halls of Residence. The mornings were devoted to lectures in College, and in the afternoons excursions to various places of interest in the neighbourhood were organised, and field work was arranged for teachers of Geography. On some evenings after-dinner lectures were given by well known speakers on topics of general interest, and on others there were dances and concerts. Among members of the staff of University College, Southampton who lectured to the Summer School were Professors Cock, Mangham, Pinto, Sherriffs and Rishbeth. Other lectures were given by distinguished visitors including the Very Rev. Dr. Matthews, Dean Elect of St. Paul's, The Rev. Dr. Williams, Headmaster of Winchester College, Professor R. C. J. Hearnshaw of King's College, London and Sir Henry M. Richards.

\* \* \* \* \*

Arrangements have been made for the holding of a second summer school this year. The courses will be organised on similar lines to those of 1934, and many entries from French Professors and English teachers have already been received.

\* \* \* \* \*

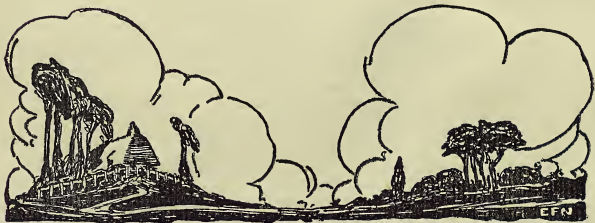
Recent public lectures delivered at the College have included "The Legend of St. Thomas" by Professor Lascelles Abercrombie; "The United States in 1934" by Mr. L. Dudley Stamp; "The Duty of the State to the Unemployed" by Professor J. H. Richardson; "The Air Route to the Far East" by Mr. C. S. Snowdon Gamble; "War Poetry" by Mr. Arthur Bryant; and "The Use and Abuse of History" by Professor A. F. Pollard. Professor R. R. Betts delivered his lecture inaugural to the Chair of Modern History on Wednesday, 13th March before a large gathering, which included nearly all members of the College, together with a number of visitors. We have much pleasure in publishing Professor Bett's lecture as a special supplement to *Wessex*, 1935. As only a limited edition of this supplement is being printed, we advise all readers of *Wessex* to order copies without delay.

## NOTES AND COMMENTS

Le Théâtre Classique Universitaire paid its annual visit to the College in November. Two plays by Moliere were performed: *Le Malade Imaginaire* and *L'Avare*. There were very large and appreciative audiences at both performances. On the 30th November and the 1st December the Stage Society gave a very successful performance of *A Bill of Divorcement* by Clement Dane. On the 1st and 2nd March the Choral and Orchestral Society, under the Conductorship of Mr. D. Cecil Williams, produced Gilbert and Sullivan's *Iolanthe*.

\* \* \* \* \*

The development of extra-mural education in the Wessex area is an important part of the activities of University College, Southampton. We have much pleasure in printing in our present issue a particularly interesting article on *Adult Education in Wessex* by Mr. J. Parker, who succeeded Mr. A. Tomlinson as Secretary for Extra-Mural Studies at the beginning of this Session. Mr. Parker has had much experience in organising extra-mural classes in the North, and the comparisons which he draws between conditions there and in Wessex will be of great interest to students of contemporary social conditions in this country.



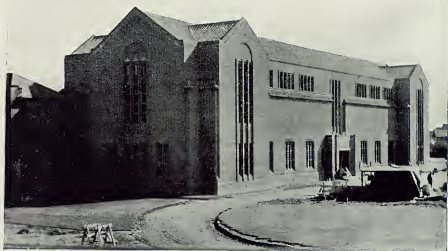
ODE  
for the opening of a new University Library  
by V. DE SOLA PINTO

I.

SAIL, no more on those barren waves,  
Where the foam rushes to and fro  
Under dark skies : there you are slaves  
To winds of chance and passion, lo,  
Here is an island made of rock,  
Which can withstand the stress and shock  
Of all time's storms, here has been wrought  
By living hands and the glorious dead  
A lofty tower of passionate thought :  
Above the clouds it rears its head  
Into the vast and shining skies :  
Leave the confusion and the cries  
Of this small earth, ascend and dare  
To breathe Eternity's pure air.

II.

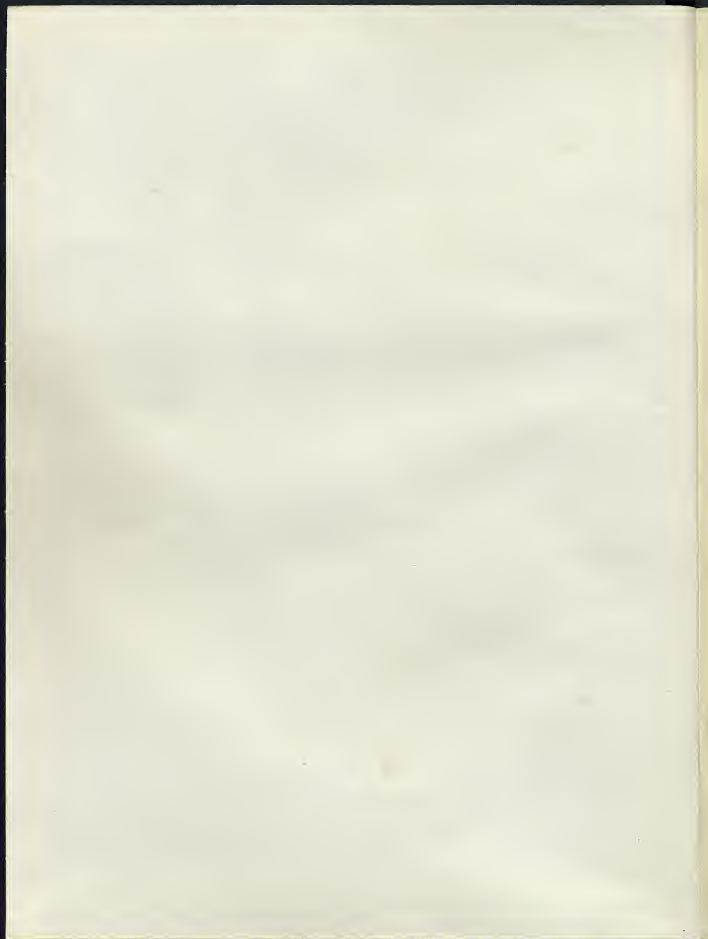
There is fire in heaven, and you who climb  
Out of the world of space and time,  
Seize with strong hands that flame and then  
Bring it back to the world of men ;  
Hold it aloft that all may see  
The dark clouds and the tossing waves,  
The gloomy hopeless sea that raves,  
The boats that toss so aimlessly,  
Fade like a dream, and know indeed  
They are but dreams of a troubled mind,  
Ghosts born of ignorance and greed :  
Now shall man wake, look round, and find  
The world a garden, and his soul  
A glass wherein the meanest things  
Reflect the splendour of the whole,  
The raiment of the king of kings.



*Photographs by]*

*[F. Child.*

THE EDWARD TURNER SIMS LIBRARY: TWO VIEWS OF THE FACADE.



## THE EDWARD TURNER SIMS LIBRARY

[The most notable addition to the College buildings in recent years is the magnificent library, which has been presented by the Misses Sims of Highfield, Southampton in memory of their father, the late Edward Turner Sims. The building, which will be completed this summer, is described in the following articles by Lieut-Colonel R. F. Gutteridge, the architect, and Miss D. P. Powell, the Librarian of University College.]

### I

**W**HEN it was possible for the Special Committee appointed by Council to proceed with the erection of the Edward Turner Sims Library the following points had to receive careful consideration :—

1. The possible layout for future buildings.
2. Should the Library be in a central position?
3. Should the building fill the space between the two existing wings (originally intended for Administrative Offices), and thereby fulfil a long-felt need of completing the facade on University Road, and supplying a central feature worthy of University College, Southampton?

The first two points had to be considered jointly. A complete lay-out was prepared and after much consideration it was felt that the best position for the Library would be as a central feature to the existing wings facing University Road.

To have erected the Library at the rear of the existing buildings would have been to have deferred the completion of this facade for an indefinite period.

It might well be urged that it is undesirable that a Library should be close to a public thoroughfare, but after consideration and discussion it was felt that the traffic now existing along University Road could in no way interfere with the amenities.

The site having been chosen, the problem of what form the building should take had to be considered.

The most direct method was to assume that only the two wings existed, and that the space between them was available for the new building. The shortest line of communication between these buildings was obviously on the line of the existing corridor. This corridor



must have natural lighting either from one or both sides or by roof lighting. A corridor can be well lighted from one side thereby leaving the other free for buildings; if however, rooms are required on both sides, then top lighting has to be employed, and this method obviously precludes the possibility of extending upwards.

Thus it became obvious that between portions of our new building and the existing corridor we must have "light areas," and in some degree the form our building had to take was dictated by this requirement.

The existing cloak rooms were in a convenient position, as such accommodation is best near the entrances. To transfer them elsewhere would have meant the absorbing of space that is valuable for other purposes, unless basement accommodation was provided. This method involves numerous problems, the greatest of which, of course, is drainage. With these main and other subsidiary points in view it was decided to retain the existing Cloak Rooms.

It was at first suggested that the ground floor of the building could be given over to Staff Common Rooms, Administrative Offices and main Ceremonial Hall, the first floor only being devoted to Library uses. Later however, it was agreed that all accommodation that could be given would have to be devoted to Library uses. A large main reading room was required, and it was necessary also to provide study rooms for the Arts Department, a private room for the Librarian and stack and workrooms.

The ideal Library is, of course, that designed on one floor, so that with this ultimate ideal in view provision had to be made for extensions in order that the Library accommodation now on the ground floor could ultimately be transferred to the first floor, and at the same time the accommodation now given on the ground floor can at some future date be easily and cheaply adapted to other uses.

Further accommodation for the Library can be made by building over the existing General Offices, where it would be possible to erect study rooms to take the place of those on the ground floor.

The Library being distributed on both floors presented some difficulty as it is essential that all rooms utilised for Library purposes shall be under the supervision of the Librarian.

Many schemes were evolved and considered, the greater portion of which were clumsy in their lay-out. The plan which has been adopted, however, has solved the problem, and, although not all that one might desire, is the most direct and simple of any scheme

## THE EDWARD TURNER SIMS LIBRARY

considered.

The foregoing may possibly give the reader some slight idea as to the problems that beset the Committee when a building such as the Library has to be brought into being.

The building which you see to-day is entered by a central doorway giving access to a large Ceremonial Hall.

To the North of the main entrance hall are four study rooms with Cloak Room accommodation for members of staff. This wing is approached by a staircase from the main Library.

To the South of the entrance hall is a room for the use of the Librarian's staff, two study rooms and stack room. The latter has steel shelving to a height of seven feet, and provision is made for doubling the capacity by building a concrete floor at that height, which will give access to a further seven foot range of shelves. There is also further cloak room accommodation.

Access to the above wings, is also given from the entrance hall, such access being for the use of the library and academic staff only.

The Enquiries and Telephone exchange are arranged on each side of the main staircase hall, while in the north-east corner of the Hall is the main staircase for access to the main Library; provision being made in the south-east corner for a future additional staircase.

The whole of the first floor is given up to the main reading room, approached by a vestibule where the catalogues will be placed. The Librarian's private room is at the rear of this vestibule. The main reading room is 186 feet 6 inches long. The central portion, measuring 121 feet in length, is 32 feet wide. The two ends of the great room are T shaped and open out to a width of 52 feet. These "ends" will be particularly useful for the housing of special collections.

It was considered that the elevation should be expressive of its purpose, of the day, and that it should follow no definite period.

As this is essentially a "brick" county it was considered that by using brick exclusively one would maintain both the collegiate and local tradition.

The most pleasing effect is obtained by the use of a brick rising five courses to the foot, but, as the old buildings are constructed with bricks rising only four courses to the foot, the use of the thinner bricks would have been difficult owing to intersection and "bonding."

It was then considered that if our local bricks were lengthened it should be possible to obtain the same proportional appearance as would be given by using the thinner brick. This method has been

adopted, the bricks being 10½ inches long instead of 8½ inches long.

It is interesting to note that the whole of the facing bricks used both externally and internally were specially made at Bishop's Waltham. It was necessary to make 87 moulds in order to get the various types required. In one of the smaller windows alone there are 20 different types.

The building is steel framed and is of fire resisting construction throughout, the foundations, piers and steelwork being of sufficient strength to carry the tower, which it is hoped to add at some not too far distant date.

The walls generally are plastered. But brick has been used extensively in the entrance hall as a result of the very successful experiment in the use of this material for internal purposes at New Hall.

The joinery throughout is in "Australian Walnut" which is an Empire wood, walnut in colour but not in texture. The design of the joinery is of a simple character, the same remark applying to the fittings on the first floor, including all tables and chairs.

The Library is being floored with cork tiles, the entrance hall with tiles, while all other floors are "Granwood."

The best method of heating a building of this character was very carefully considered and it was ultimately decided that floor heating should be adopted. The whole of the first floor and entrance hall is so heated, while the remainder of the building is heated from the ceiling.

This method of heating is obtained by bedding, in the case of the floor heating, pipes 1" in diameter and at 6" centres in the concrete floor.

The lighting installation has also received very careful consideration. A system of reflected light is to be used. The lamps will be enclosed in sconces above the bookshelves, and the light reflected from the ceiling.

It might be of interest to readers of this article if some brief description were given as to how the erection of a building is made possible.

After a scheme has been approved, the working drawings are made to a scale of eight feet to an inch. These are supplemented by further drawings of ½" to a foot. Consultations are then held with the structural, heating and lighting engineers. This is essential if troubles during erection are to be avoided. After consultations

### THE EDWARD TURNER SIMS LIBRARY

separate drawings are again made dealing solely with each of these services.

When all has been co-ordinated, estimates are obtained. In this instance separate estimates were received for :—

Steel framing  
Floors  
General Building  
Heating  
Lighting

and finally the whole of the fittings for the first floor.

In many cases such as special bricks, details of all joinery for doorways and the Library fittings, full size drawings are made of all important features. In the case of the bricks some 87 full size sections had to be drawn so that moulds could be made.

The following firms have done work or supplied material in connection with the new Library :—Messrs. Wm. T. Nicholls, Ltd. (Gloucester), The Expanded Metal Company, Ltd. (London), Messrs. H. J. Holt, Ltd. (Southampton), The Limmer and Trinidad Lake Asphalt Company, Ltd. (Southampton), Messrs. Phippard and Co., Ltd. (Southampton), Messrs. E. C. and J. Keay (1926) Ltd. (Birmingham), Messrs. Lankester and Son, Ltd. (Southampton), Messrs. F. W. Cook and Co. (Southampton) Ltd. (Southampton), Messrs. G. N. Haden and Sons, Ltd. (Bournemouth), Messrs. S. A. Permain and Co., Ltd. (Southampton), Messrs. Shepherd and Hedger (Southampton), Messrs. Wm. Dibben and Sons, Ltd. (Southampton), Messrs. D. Gestetner, Ltd. (Southampton), Messrs. Dolton, Bournes and Dolton, Ltd. (Southampton), Messrs. Henry Hope and Sons, Ltd. (Birmingham).

The success of this building is due to the whole hearted co-operation of all those employed in its construction, and it is intended to hand over to the Librarian for safe keeping a complete list of all those who have contributed towards its construction either financially, by advice, or as artisans who brought the building into being. It is only by the co-operation of one and all that satisfactory results have been achieved.

R. F. GUTTERIDGE.

# PLAN OF THE LIBRARY

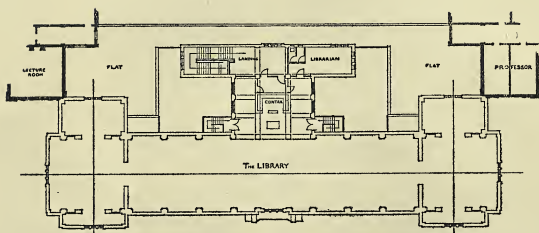


Diagram I. First Floor.

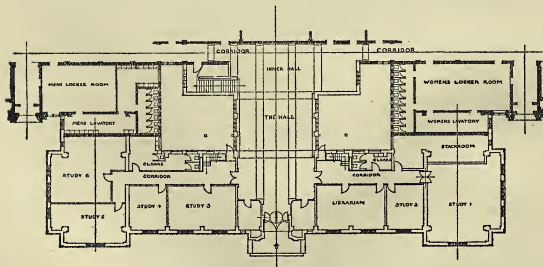


Diagram II. Ground Floor.

## THE EDWARD TURNER SIMS LIBRARY

### II.

THE character of the new Library Building has been defined by the site with its inherent advantages and disadvantages ; the Architect explains in the accompanying article how these have been treated in order to produce the best building possible ; it may also be of interest to learn how they affect the arrangement of the Library as the place where books are kept and consulted.

The fact that the Library occupies two floors has many disadvantages from the administrative point of view, but it has the compensating advantage that the Main Reading Room on the first floor is away from the main traffic of the College, has excellent natural lighting, and cannot become a thoroughfare to other parts of the building. The stairs leading to the Library from the entrance hall will be used only by those intending to go to the Library. The landing at the top gives access to a square ante-room, over the entrance hall ; this will contain the catalogues, books of reference and dictionaries, the library staff will have their desks here and the Librarian's room opens off this area, so that all enquiries can be dealt with without disturbing the occupants of the Library.

This ante-room, or Catalogue Room, opens directly, without screen or barrier, into the main Library. Here will be shelved the greater part of the books in all subjects, ranged on the wall shelves for the present, but extending presently, it is hoped, into the projecting stacks which it is proposed shall be built, forming "bays" down both sides of the room. Tables for four students each are being provided for in this room, one to each future "bay." The big rooms at each end of the Library are being used for books which for various reasons it will be best to have separate from the main sequence : folios, valuable books whether old or new, special collections such as the Hampshire collection founded on the bequest of the late the Rev. Sir W. H. Cope, Bt., and the Dante collection, given and constantly added to by Dr. S. Gurney Dixon.

It is hoped to find space in these end rooms, moreover, for the libraries of certain local learned societies. It has been agreed that



these can be received here on permanent loan, an arrangement which will add to the resources of the College Library in certain sections that would otherwise be but thinly represented, and at the same time will provide members of these societies with better facilities for study and reference than they have at present, by giving them access to the general book stock of the Library. These end rooms will be furnished with small tables, more suitable to individual research than those in the main room.

An important feature of the organisation of the new Library is the provision of six study-rooms, corresponding to what are called *seminars* in American college libraries. They will be devoted to six Arts subjects: Classics, Modern Languages, English, Philosophy, History and Economics, and in them will be kept a small collection of research materials and works for advanced students. These rooms will be accessible from the Main Library so that the books housed in them will still be available to the staff and students generally; but it is felt to be desirable that for each subject there should be a separate room where more specialised work can be done, and where occasional discussion classes can be held, with books at hand. It is obvious that such discussions could not be held in the Main Library and equally obvious that the greatest possible number of books should be available in the one place; both these demands are met by having separate rooms within the Library area. Unfortunately these rooms could not be arranged on the Main Library floor, but they are reached by internal staircases leading down from the Catalogue Room. The ground floor of the Library contains, besides these study-rooms, a work-room, cloak-rooms and stackroom. The work-room will give much-needed space for packing and unpacking books, sorting, repairs, and the various pieces of work which cannot be undertaken in the Library without disturbance of readers. In the stack-room, fitted with steel shelving, there will be fire-proof accommodation for valuable books and documents. A modern open-access Library must have safe store-room for its rarities and treasures, and it is satisfactory to realize that the equipment here is of the latest and best type, though it will be out of sight of the general public.

Specially designed steel cupboards are being provided for the documents relating to Hampshire which are deposited here from time to time with the approval of the Master of the Rolls. Some hundreds of documents have been received here already and it is hoped that



#### THE EDWARD TURNER SIMS LIBRARY

further loan collections will be sent, now that it will be possible to house them properly.

As in the Arts subjects so in the Sciences the majority of books will be kept in the Main Library, although books and journals which are needed for constant reference in connexion with work done in the Science Departments will still be kept in those Departments. The massing of the library resources in one place will be an enormous advantage from every point of view. As the number of books has increased, accommodation has had to be found for them in various separate rooms, corridors and even cellars, until the lamentable situation has been reached in which the College Library has been housed in sixteen different places. There must have been many students in recent years who have seen and used but a very small fraction of the Library, in fact often merely the section covering their own subjects. While students reading for a degree have not the time to study very exhaustively books outside those required for their own examinations, yet they should have the opportunity of making the acquaintance, at least, of the standard literature of other subjects.

The impulse to explore outside the narrow tracks of "set books" and "prescribed reading" may be just the factor of difference between vocational training and university education. Now at last, with the resources of the Library centred in one building, harmoniously planned and comfortably furnished, there will be every encouragement for students to act upon this impulse and acquire those wider intellectual interests which ought to be among the most valuable results of a University training.

D. P. POWELL.



## ON READING BEHAVIOURISTIC PSYCHOLOGY

by B. W. CANNING.

**N**O power of logic, nor of faultless proof,  
Can change for me the heart's conviction strong  
That God from man has never held aloof  
But gives us sentience of Himself in song.  
For who has heard the blind seer's sounding note  
Or dimly grasped at Shakespeare's tow'ring thought  
Or sailed in Spenser's graceful mystic boat,  
Or at Dan Chaucer's breadth of vision caught,  
Who has not, in ecstatic vision sought  
The boundless might and mystery of God ?  
Transient visions : but they set at naught  
The cold and heartless babblings of the clod  
Seeking to make of life an empty shell :  
No architect, no purpose, heaven or hell.

## ADDRESS

To the first University Summer School held at University College,  
Southampton, August, 1934

I REGARD it as a great honour and privilege to address you this afternoon, though it is also something of a responsibility.

Coming, as I do, upon the heels of so many eminent men, who have spoken to you with authority upon subjects which they have made their own, I feel myself to be in the nature of an anticlimax. But at the end of your courses, and after a pleasant luncheon, and, perhaps, just a little sleepy or tired, you may be in a good natured frame of mind,—ready to make allowances, and kindly determined to make no comparisons. My long connection with the College, which has been the home and centre of these vacation courses, and also—what shall I say?—the unwise persistency of my dear friend Professor Cock, the Director of the Courses, who, by this time has, I am sure, become the friend and counsellor of many of you, must be the excuse and explanation of my presence here to-day.

When I read the varied *menu*, the extensive bill of intellectual fare, which has been set before you, two very famous and familiar sayings came into my mind. Both sayings are in Greek: yet only one of the two was written by, and came from, a Greek born and bred; the other is the saying of a man, who, though he wrote in Greek, was an Asiatic, a Semite, and a Jew. The first of these two sayings was placed by the great philosopher Plato into the mouth of Socrates, his Master; it occurs in the so-called Apology, that marvellous speech which Socrates is supposed to have addressed to the Athenian *dikasts* at his trial. It is likely enough that the saying is a perfectly genuine utterance of the great Socrates himself:

ὁ ἀνεξέταστος βίος οὐ βιωτὸς ἀνθρώπῳ.

"The unexamined," or "the untested, life is not worth living," or "is not a life fitted for man." The second saying is from the first epistle of Paul the Apostle to the Thessalonians: "Prove" or "test, all things; hold fast that which is good."

πάντα δοκιμάζετε, τὸ καλὸν κατέχετε.

Let me first make two purely verbal remarks about these two sayings. The Greek verb which underlies Plato's term "untested" or "unexamined" is not the same as Paul's word, which our English versions translate by "prove," but which we could also equally render "test." Yet though the verbs are different, the meaning is, I should fancy, very much the same. Secondly, let us notice that the word, which, in Paul's utterance, our versions translate by "good," is, in Greek, not the usual "agathon," but that untranslatable word, "kalon," more literally "beautiful," but used to express, as we may say, all that is fair and excellent in goodness, in beauty, and in truth.

Let us, then, combine our two sayings thus: "Test all things, for the untested life is not fitted for man; but hold fast to that which is good." What a fine ideal! And yet, like all true ideals, how difficult, how hard! Moreover, it seems to me to imply, on the one hand, the fearless courage of enquiry; but, on the other hand, a certain ultimate background of faith: a faith, that is, that the universe is rational, a faith that there *is* that, that there *exists* that, which, apart from, and independent of, you and me and all of us, is good, and that there *is* and exists that which is true, and, lastly, that the two, the good and the true, are one.

My friends, you are met here in a University institution, an institution which, though not yet a University, is on the threshold of becoming one, and which seeks to possess, and I trust does possess, the University temper and the University spirit. Now the ideal, "Test all things; hold fast to that which is good," is that for which a University, as it seems to me, has always, more or less successfully, stood for, and is that for which it stands to-day. On the one hand, the free testing, the independent searching, reverent, calm, dispassionate, without *parti pris*, without bitterness, and without prejudices or prepossessions, except one. That one prejudice or prepossession, on the other hand, if it be one, is the faith in the existence, in the reality, of the good and the true, and, I might add, in the existence and the reality of the beautiful, as Paul's word "kalon" may be taken by us, at least homiletically, to imply.

It is, perhaps, a commonplace to say that we live in a distracted age, an age of turmoil and of moral, intellectual, political and religious unrest. We do not claim to be better than our fellows. We live in this distracted age and world, and are subject to its influences. We all belong to parties and sections. We, too, have our prejudices; it is not easy for us, any more than it is easy for our fellows, to free

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ourselves from bitternesses, or even, sometimes, from hatreds. We, too, feel at times harassed and weary and ill at ease. Therefore, though I cannot, with all my affection for Southampton, claim that physically you will have been encompassed here by a bracing atmosphere, yet I venture to hope that mentally and morally you may have breathed here, for these brief fourteen days, a larger air, uplifting, calming, purifying and serene.

And let me recur again, for a moment or two, to Socrates, in the realm of thought, and also of morality, the most influential European, I should imagine, who ever lived. Aristotle, who, perhaps, lived too near him in time, and yet too far from him, to appreciate him to the full, said that "there are two things which we may fairly attribute to Socrates, his inductive discourses and his universal definitions." We know how Socrates constantly strove to find out what it was that made all *particular* good things good, and all *particular* righteous actions righteous. He sought for general conceptions, for principles. He tested or examined life in order to find these. Now our lives are full of small things and of details; most of us, teachers no less than others, pass our days in a round of this petty duty and of that, in *this* small application of a rule or of *that*: here a little, and there a little. Such is life for most of us, and we do not, and we must not complain. For it is the small things and the little duties, well done and faithfully accomplished, which cause the world to go round more smoothly, which make for happiness and welfare. "The growing good of the world is partly dependent upon unhistoric acts," said one of our great English writers and moralists. Yet we want occasionally—it is good for us—to lift our minds to see, or seek to see, the larger wholes, the principles, the informing ideas, the general conceptions, which, together with the details and the instances, are the peculiar function of a University to set forth and to explain. We want—it is good for us—to refresh ourselves with them, and I trust that, in that sense and in that way, you too have been refreshed. We want—it is good for us—to sweeten and deepen, and to view in a wider perspective, our small details and instances and applications in the light of the great principles and the broad general conceptions. I trust that such deepening and purifying may have, and will have, washed over, as it were, and irradiated your own details and instances when once more you are in the thick and midst of your professional lives. We want—it is good for us—to raise our noses from the grindstones of our lives, and in the words of our great English poet,

to see life steadily and see it whole. It was not unfitting that some five out of the ten lectures on post-war English literature should have been devoted to the poets, for the poets deal with the universal, and lift us up into the larger air. In this summer school, in these vacation courses, you have not been inactive, but your activity has been of a special kind; it has been akin to what Aristotle and the Greeks called *Theoria*, alert contemplation; it has been an activity of *thought*, which Aristotle held was *then* at its best and truest when it went with, and was accompanied by, serenity and inward peace. Activity and peace—does it seem a strange combination? Yet to that extraordinary man the Deity himself was regarded as uniting in Himself supremest activity and supremest peace. And for us human beings, it is still, I think, a University ideal to shed for a season our worries, our harassments, our bitternesses, our party and sectional warfares, and to possess our souls in peace and serenity, yet also, and at the same time, to exercise our minds in the pure activity of thought.

I trust and believe that these reflections are not inapposite for the present occasion. They are, I hope, neither too vague nor too flimsy. They are not, as it seems to me, too much in the clouds for the work of the students of the two parallel courses, now ending, at our University College, Southampton. For the students of each course have to be concerned in their daily work with particulars and details, and in the nature of things the work of each must give rise, every now and then, to worries and vexations. Yet, assuredly, the subjects of each set of students can be regarded in a larger spirit, in a broader aspect, and it can be illumined and sweetened by such consideration. Our guests from France, whom this College, standing as it does, at the gates of England, and looking across to the European world beyond our shores, is so happy and honoured to welcome here, teachers themselves of our English tongue in their own land, will have been glad to hear from highly competent authorities, speaking without *arrière pensée* or passion, of the more general tendencies, political, economic, literary, which have prevailed in the last sixteen years in England, or which are prevailing here to-day. They will, I should fancy, be able to use or apply some of the things which they have been told at Southampton in their own lectures and lessons, or to broaden and illumine their particulars in the light of the wider horizons and the more general conceptions, which may have been set before them here. And there is something more. I notice that the prospectus of the School mentions how the students of both



#### ADDRESS

courses will "reside together in the various halls of residence, so that there will be an international atmosphere." That too is what a University may, I think, not unjustly aim at. We all know how the Universities in olden times were, in a very real sense, international. From how many countries in olden times did not the great University of Paris draw its scholars! I do not say that these scholars from many lands *always* lived in complete peace with one another; nevertheless, the international atmosphere could not, by any means, have been entirely wanting. All that is, necessarily, far less possible in our modern University institutions, but a summer school such as this seems to me a step in the right direction. There is a good and a bad internationalism. Here we only want to cultivate the sort that is good. We have not met here to weaken the love and loyalty of Englishmen to England or of Frenchmen to France, but rather to purify and broaden them. Here men and women from two countries have come together, and have, perchance, learnt to know each other a little better, not in order to injure others, or in disrespect of others, but rather as a little step towards human brotherhood, and with the conviction—is it not so?—that the closer friendship of these two great nations, France and England, will only help, and not hinder, the cause of European peace. For here again the general rests upon the particular, the good and true internationalism rests upon all the right particulars which it maintains, cherishes, and purifies. The love of family, the love of a city, a province, a nation, are all good. They are not destroyed, but are strengthened and sweetened by the love of mankind, just as the love of mankind without them is, as I venture to hold, illusory and phantastical.

When I perused the syllabus for the courses for teachers in Senior, Junior and Infant School, I must confess to feeling rather overwhelmed, and my mouth seemed to shut rather tight, and my powers of invention grow dry. Yet, on a second reading, the wish grew strong within me that I could have shared one or other of those courses with you, for, surely, though I could not have gained as much as you who are professionals, I yet should have gained a good deal. As an outsider, I have been more or less connected with, and interested in, education all my life, and some of the fare which has been set before you—on a second contemplation of it—made my mouth rather water; especially, as I muttered to myself, if I had plucked up courage, or been allowed, to ask Professor Cock, and all the other grave and reverend signors and signoras, diverse interrupting and



impertinent questions. But you, my friends, to whom education, in one or other of its phases, is the vocation to which you have dedicated your lives, will, I feel sure, have been refreshed and stimulated by what you have heard here, and you will go back to your details and your particulars all the stronger, all the keener, and all the wiser, for being able to review and to improve those details and particulars in the light of the larger conceptions, the broader outlook, and the deeper generalities, which have been suggested and revealed to you.

And so, my friends, from France and England, in the name, and on behalf, of the College and of the organizers of the School, I now offer you my and our cordial wishes for your future happiness and prosperity—happiness and prosperity in your work, and happiness and prosperity in all the various aspects and activities of your individual lives. The untested life is not worth living. Test all things : hold fast to that which is good. May your fortnight here have helped you to put these great sayings themselves to the test, and to have found them true. We bid you farewell.

C. G. MONTEFIORE.



## ST. FRANCIS AND THE BIRDS<sup>1</sup>

by E. C. SOUTHWARD

**B**LESSED St. Francis in beggar's brown  
Worshipped God joyously ;  
A barefoot king in a shaven crown,  
Knighted and girt for the fair renown  
Of his Lady Poverty.

God's little Poor Man and brothers two  
Walked on a dusty road,  
Past yellowing crops where a company flew  
Of shy little gleaners whose twitter and coo  
Over the valley flow'd.

Blessed St. Francis smiling kneeled,  
And softly tendered a hand  
To the timid questioners scarce concealed  
By the trailing stems of the whispering field :—  
And they came to his command.

"My brothers, take ye a sweet delight  
In offering tuneful praise  
To God who has given you purest light,  
Feathers for warmth and wings for flight,  
And a green home that sways.

He has set for you food in every hedge,  
Seed and berry and pod,  
Whether you wander on moorland sedge,  
By sunlit valley or salt sea-edge,  
There are the gifts of God."

He rose and a twig snapped, but the birds  
Were still, and the sun struck hot ;  
He signed them a cross with holy words :  
"Now blessed be ye, my brothers the birds,  
For yours is a merry lot."

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<sup>1</sup>The Poetry Prize for 1935 was awarded for this poem by Miss E. C. Southward, a student reading for Honours in Modern Languages.

#### WESSEX

Then drawing away he bade them fly ;  
Feathers whirled in the air,  
Spread wings beating filled the sky,  
And the birds' song lifted clear and high  
To echo the angels' prayer.

Francis, gay with a joy new-sent,  
Turned back to the watching two ;  
Again on the dusty road he went,  
From Peter's throne to a leafy tent,  
And a rock where a Falcon flew.

His head is lit with circling gold ;  
His brothers guard his words ;  
The Church has kissed his tunic's fold ;  
But men, incredulous yet, have told  
Of St. Francis and the birds.



#### THE UNIVERSE

by E. C. SOUTHWARD

DEEP, deep in the blue of the sky,  
Michael's armies throng ;  
Servants of God's mastery,  
Day and night long.

Far, far in the distant grey,  
Human people dwell ;  
They struggle, day on passing day,  
To heaven or to hell.

Down, down in the swirling green,  
Water-monsters creep ;  
They watch sea sliding in between  
Rocks, and fall asleep.

## ISAAC WATTS AND HIS POETRY.

(This article is based on a lecture given to the Southampton Branch of the English Association.)

THE reputation of Isaac Watts as a poet has been eclipsed by his fame as a man of saintly character and an eminent nonconformist divine. He is remembered to-day as the author of some famous hymns, and of *The Divine Songs for Children*, which every respectable Victorian child learned by heart, and which are still quoted by thousands of elderly people who have never heard Watts's name. Specialists in the history of education have also heard of his *Logic* which was once a text-book in the Universities. But it probably came as a surprise to most readers of Mr. A. E. Housman's fine lecture on *The Name and Nature of Poetry* when that distinguished poet and scholar quoted a stanza by Watts as an example of true poetry, of poetry, in Mr. Housman's words 'beyond Pope'. It is time that attention was drawn to Watts's very remarkable and interesting achievements in poetry. It is time that his poems were rated at their true worth, and no longer dismissed with the productions of Yalden, Pomfret, Blackmore and the other small fry of Dr. Johnson's and Chalmers's collections or lost in a rosy mist of conventional piety.

Isaac Watts was born in Southampton in 1674, the year of Milton's death. He came from good Puritan stock on both sides. His paternal grandfather was one of Blake's Captains in the naval wars of the Protectorate. His mother was descended from a family of French Protestant refugees from Normandy. The father of Isaac Watts, whose name was also Isaac, was one of the leaders of the early Nonconformists in Southampton. He was deacon of the original Independent congregation which was the predecessor of the present Above Bar Congregational Church and was imprisoned in the reign of Charles II on account of his religious opinions. The younger Isaac is reported to have been a prodigy of precocious learning. According to his own biographical memoranda he began to learn Latin at the age of four. He also wrote English verses when he was a boy. He was educated at the King Edward VI Grammar School, Southampton, where his headmaster was the Rev. John Pinhorne, to whom later in life he addressed a Latin ode. From this poem we

learn that under Pinhorne's guidance he read Homer, Pindar, Sophocles, Plato, Virgil, Horace, Juvenal, Persius and Seneca as well as the neo-Latin poets, George Buchanan and Casimir Sarbiewski. Horace and Juvenal were studied in expurgated editions, while Martial, Ovid and Catullus were banished altogether. The affection for the classics which Watts acquired at school remained with him throughout his life, and the most touching passage in the ode to Pinhorne is that which describes the long rows of his classical books, which he bids 'dwell in safety in your painted cases (picti abaci) and fear neither the wicked worm nor the cruel moth'. It is said that some Southampton gentlemen were so impressed by Watts's work at the Grammar School that they offered to send him to Oxford or Cambridge at their own expense. In those days it was necessary for students who entered the English Universities to conform to the established Church. As Watts was determined to remain a dissenter, he refused the offer, and on leaving school in 1690 entered an Academy for Dissenters at Stoke Newington. The part played by the Dissenting Academies in English life in the late seventeenth and early eighteenth centuries is important and has not yet received adequate attention. They were founded after the expulsion of the nonconformists from the National Church at the beginning of Charles II's reign in order to provide higher education for young dissenters who were debarred from the Universities by the religious tests. They seem to have been in fact, if not in name, University Colleges with lectureships and tutorial systems modelled on those of the Universities. Their standard of scholarship was often very high and their curriculum appears to have been, as we should expect, more liberal in tone than that of the anglican colleges of Oxford and Cambridge. The institution where Watts pursued his studies had been founded by the learned Dr. Theophilus Gale, author of 'The Court of the Gentiles', and it appears to have been the successor of an earlier college of the same type, where Daniel Defoe had studied sixteen years before. Watts's tutor was the Rev. Thomas Rowe, the son of one of Cromwell's chaplains. He addressed to him the lines called *Free Philosophy* which contain a fine tribute to his methods as a teacher.

' I love thy gentle influence, Rowe,  
Thy gentle influence like the sun,  
Only dissolves the frozen snow,  
Then bids our thoughts like rivers flow,  
And choose the channels where they run.

It is interesting to notice that Watts's fellow students included John Hughes, the poet and critic, whose edition of Spenser published in 1715 gave a powerful impetus to the revival of interest in the older English poets.

The atmosphere in which Watts lived appears to have been that of the aristocracy of Puritanism. This kind of Puritanism was unlike the democratic bibliolatry of Bunyan or the emotional religion of the later dissenters. It was the creed of a stately, learned, wealthy society consisting of men of rank and culture. These were the men who would have ruled England if Cromwell had accepted the Crown in 1656 and founded a Puritan dynasty. Old General Fleetwood, Cromwell's chief lieutenant and his son-in-law lived in a fine old mansion at Stoke Newington, and died there in 1692, when Watts was a student at the Academy. His daughter, who had married a certain Sir John Hartopp, inherited the mansion, and Watts entered Sir John Hartopp's household as tutor to his son in 1696. It was there that he composed his *Logic*, which he dedicated to his pupil, Oliver Cromwell's great grandson. In 1698 he was ordained as assistant to Dr. Chauncey, the pastor of the Independent Congregation in Mark Lane in the City of London, which seems to have been a kind of cathedral of Williamite Puritanism. It included most of these cultivated aristocratic Puritan families connected with Cromwell's descendants, such as the Fleetwoods, the Iretons, the Goulds, the Desboroughs and the Hartopps. Watts succeeded Chauncey as pastor of this highly select group of Puritans in 1702. His health had been undermined by excessive study, and in 1712 he suffered from a severe illness. When he was convalescent he was invited to stay with Sir Thomas and Lady Abney at their fine house called Theobalds, near Cheshunt in Hertfordshire. He accepted the invitation, and his host and hostess grew so attached to him that he stayed at Theobalds for the rest of his life, a period of 36 years. The relationship between Watts and the Abneys was happily described by Dr. Johnson in his *Life of Watts* as one in which 'patronage and dependence were overpowered by the perception of reciprocal benefits'. A special suite of rooms was assigned to him, and it is said to have included a delightful study full of books and pictures, some of which were painted by Watts himself. In 1728 the Scottish Universities of Edinburgh and Aberdeen conferred on him their doctorates of divinity. These Scottish degrees were the only academic distinctions which could be gained by an English nonconformist at that date. Watts was not idle in his

retirement. Besides his literary activities, he drove in for his Sunday ministrations when his health permitted, but he had scruples in retaining his post and would only do so at the earnest entreaty of his congregation. His salary was only £100 a year, and he is said to have given two-thirds of it to the poor. His life was no doubt prolonged by the affectionate care of the Abneys, and after their death by that of their daughter. He lived on into the reign of George II, dying in 1745 at the age of seventy-five.

Watts's character was singularly free from the harshness and intolerance that disfigured so much English Puritanism. Johnson writes that 'by natural temper he was quick of resentment; but by his established and habitual practice, he was gentle, modest and in-offensive'. The 'sweetness and light' of his mind, his humanism and aversion to formalism and bigotry are illustrated by some of his sayings: 'I hate', he writes in one place, 'the thoughts of making anything in religion heavy or tiresome', and in another 'I am persuaded that there is a breadth in the narrow road to Heaven, and persons may travel more than seven abreast to it'.

Watts's works occupy six massive quarto volumes. He probably supposed that his reputation would rest on his theological and educational treatises and his sermons, which occupy by far the greater part of the complete edition of his writings. His poetry he regarded merely as a pastime, of 'hours of leisure, wherein my soul was in a more sprightly frame'. But in spite of the fact that his prose works are written in fine direct pure English and contain much sound reasoning and good sense, they are of little interest now to anyone except the student of social and religious history. They belong to the dead 'literature of knowledge,' to use De Quincey's useful phrase, whereas his poetry, at its best, belongs to the 'literature of power'.

The historical position of Watts's poetry is of particular interest. It may be said to form a link between two great movements of the English mind, the Puritan movement of the seventeenth century and the romantic movement of the nineteenth. The factor common to both Puritanism and Romanticism, a factor which made them both disliked by the respectable, the worldly and the conventional, is what the eighteenth century called 'Enthusiasm'. 'Enthusiasm' is the state of spiritual exaltation that transcends rationality.' Among the Puritans enthusiasm was connected with religion, among the Romantics with poetry. Lord Shaftesbury, the eighteenth century

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<sup>1</sup>'A vain confidence of divine favour or inspiration'. *Johnson's Dictionary*.



#### ISAAC WATTS AND HIS POETRY

philosopher, shews clearly in his *Letter concerning Enthusiasm* that he perceives the connection between the enthusiasm of the Puritans and the enthusiasm of the poets. In an amusing passage he prophesies that the day may come when there will be 'Field conventicles of Lovers and Poets, Forests . . . fill'd with romantick shepherds and shepherdesses, and Rocks resound with echoes of praises offered to the Powers of love'. The Puritans desired above all direct communion between the Soul of the individual and God; the English Romantics desired similar communion between the Soul and Nature. Indeed English romanticism might be called Puritanism transformed by the philosophic ideas of the eighteenth century, which replaced the transcendent Jehovah of the Bible by the immanent Deity of Wordsworth, whose dwelling was in

The light of setting suns,  
And the round ocean, and the living air,  
And the blue sky and in the mind of man.

We have seen that Watts was the inheritor of the most humanistic and cultivated Puritan traditions. He was also in his poetry the forerunner of Cowper and Blake.

It is highly significant that he was a nonconformist in poetry as well as in religion. He refused to bow the knee either to the orthodoxy of the Church of England or to the orthodoxy of Dryden and Pope. One of the principal signs of his heterodoxy in poetic theory is his firm conviction that religion is a suitable subject for poetry. Now Boileau, the law-giver of the neoclassical school, in his *Art Poétique* had strongly condemned the use of religious themes. The Augustans allowed enthusiasm (within limits) in religion; they seem to have considered that the attempt to write religious poetry would endanger that calm rational frame of mind which they considered proper for the poet of a civilized society. Nearly the whole of Watts's very interesting Preface to his *Horae Lyricae or Poems of the lyric kind*, which appeared in 1709, is a defence of the use of religious themes in poetry on the one hand against the opinions of the orthodox Augustan critics, on the other against the more rigid dissenters, who thought that to treat religious themes in verse was a laying of profane hands on the ark of the Lord. Watts laments the 'profanation and debasement of so divine an art,' and wishes that Dryden, Otway, Congreve or Dennis had attempted a 'Christian poem' instead of making them of 'trifling and incredible tales'. He also condemns the notion of 'some

weaker Christians' that 'poetry and vice are naturally akin'. He appeals to the authority of the Bible, from which he quotes many highly poetical passages, the choice of which does great credit to his taste. 'If the Heart', he writes, 'were first inflamed from heaven, and the muse were not left alone to form the devotion, and pursue a cold scent, but only called in as an assistant to the worship, then the song would end where the inspiration ceases; the whole composure would be of a piece, all meridian light and meridian fervour'. This view of poetry seems to mingle the religious enthusiasm of the Puritans with something like the poetic enthusiasm of the Romantics. If it were divested of its religious colouring this passage might have won the approval of Shelley himself. The conception of a poetry that would be 'all meridian light and meridian fervour' is very different from the ideal set forth in Pope's *Essay on Criticism*, which appeared two years after the Preface was published.

The *Horae Lyricae* (the last edition of which was Southey's, 1836) contain what we may call Watts's private as opposed to his public poetry which is to be found in his Hymns, his metrical versions of the Psalms and his *Divine and Moral Songs for Children*. The title is significant. Watts was a lyrical and subjective poet. He writes of the poems in his Preface that 'the image of my heart is painted in them'. Augustan convention did not favour poetry of this kind. Its ideal was the expression of the spirit of a well-bred society rather than the inner life of an individual. Watts writes intimately about his religious experiences, his private meditations and fancies and friendships. He is unorthodox in form as well as in subject matter. The Augustans aimed at uniformity and 'correctness' in metre. Watts liked variety and experiment. The *Horae Lyricae* contain a wide range of metrical forms, the various lyric quatrains, the eight and six and eight and eight, the double eight and six or 'rime couée', other more elaborate stanzas, ten syllable, eight syllable and seven syllable couplets, 'Pindarics' or irregular riming forms, blank verse, and one remarkable experiment in ancient classical prosody. In his Preface he writes with enthusiasm of the 'free unconfin'd measures of Pindar' and of the 'noble measures of Milton without rime'. When he is discussing the couplet itself he makes the remarkable suggestion that this measure 'should have the same variety of cadence, comma and period in which blank verse glories as its peculiar elegance and ornament'. He condemns couplets which 'run on . . . just in the same pace and with the same pauses'. 'The

reader', he writes, 'is tired with the tedious uniformity . . . and the perpetual chime of even cadences'. We seem to be listening already to Cowper's complaint that poetry has become 'a mere mechanic art', where 'every warbler had his tune by heart'.

Watts's metre like his poetry generally is adventurous, and that was a great merit in the early eighteenth century when the dangers that threatened English poetry were not as they are to-day those of license and anarchy, but a dead and mechanical uniformity, and a middle-aged apathy and acquiescence. The *Horae Lyricae* are very unequal. Watts himself is conscious of this fact: 'The best of them', he writes, 'sinks' below the idea which I form of a divine or moral ode. He that deals with the mysteries of heaven or the Muses should be a genius of no vulgar mould'. Watts was not 'a genius of a vulgar mould', but his was not a poetic genius of an order sufficiently high to enable him to avoid some of the kinds of bad taste that were the mark of his age. The abuse of personification particularly is a snare that dogs his footsteps. The elegy on the death of his hero, William III, opens with some dignified lines, but is ruined by one of the most remarkable concourses of personified abstractions in the English language. All the most unpleasant qualities of bad eighteenth century verse seem to be combined in the following stanza:

Flattery shall faint beneath the sound,  
While hoary truth inspires the song;  
Envy grow pale and bite the ground  
And slander gnaw her forked tongue.

Still worse than the abuse of a figure of speech is the kind of pompous and frigid declamation that poets of this period sometimes mistook for sublimity. Watts's *Ode to the Memory of Mr. Thomas Gouge* (a nonconformist minister whose death was preceded by those of two of his colleagues called Mead and Bates) might be cited as a classic example of this aspect of Augustan poetry:

Heav'n was impatient of our crimes  
And sent his minister of death  
To scourge the bold rebellion of the times,  
And to demand our prophet's breath:  
He came commissioned, for the fates  
Of awful Mead and charming Bates:  
There he essay'd the vengeance first.

Then took a dismal aim, and brought great Gouge to dust.

But if the *Horae Lyricae* have great faults, they have great merits too. I have mentioned their metrical originality. The most striking

example of this quality is to be found in the poem called *The Day of Judgment*, 'An Ode Attempted in the English Sapphic'. It is one of the few experiments in classical metre between the Elizabethans and the nineteenth century. It would be interesting to know what models Watts was following, and whether he knew of the experiments of Sidney and Campion. His scheme is not consistent. Sometimes he seems to be writing quantitative verse and anticipating the practice of Bridges; at others he appears to be following the rhythm of the accentual Sapphic hymns of the Middle Ages in which the first three lines had a dactyl in the first place instead of the third as in the classical form. But he has undoubtedly produced an admirable English poem with a beautiful rhythm that recalls that of the Latin if not of the Greek stanza. It has just a touch of the false theatrical sublimity of the age, but this is not sufficient to impair its genuine imaginative power, its energy and intensity of feeling, which are well illustrated in the opening stanzas:

When the fierce north wind with his airy forces  
Rears up the Baltick to a foaming fury  
And the red lightning with a storm of hail comes  
Rushing amain down.  
How poor sailors stand amazed and tremble!  
While the hoarse thunder, like a bloody trumpet,  
Roars a loud onset to the gaping waters  
Quick to devour them.  
Such shall the noise be, and the wild disorder  
(If things eternal may be like those earthly)  
Such the dire terror when the great Archangel  
Shake the Creation.  
Tears the strong pillars of the vaults of heaven,  
Breaks up old marble, the repose of princes;  
See the graves open, and the bones arising,  
Flames all around them.

Some of the Odes in irregular or 'Pindaric' form,<sup>5</sup> too, are works of considerable power and beauty. In the fine poem on the Text, 'Fire, Air, Earth and Sea Praise Ye the Lord', Watts shows not only a remarkable command over the dangerous 'pindaric' form, but also in such passages as the following sounds that note of pure lyric sweetness which is heard so seldom between Milton and Collins:

Bright arrows that his sounding quivers bear  
To scatter deaths abroad.  
. . . . .  
Sweet Waters, wand'ring through the flow'ry fields,  
Or dropping from the sky.

ISAAC WATTS AND HIS POETRY

A longer Ode has the significant title of *The Adventurous Muse*. Here Watts sounds a direct challenge to Augustan caution and primness in lines that have something of that 'meridian light and meridian fervour' of which he writes in his Preface :

Give me the chariot whose diviner wheels  
Mark their own route, and unconfin'd  
Bound o'er the everlasting hills  
And lose the clouds below, and leave the stars behind.

Watts's blank verse is also interesting. He admired Milton, but does not copy him slavishly like his contemporary John Phillips, and he is also wise enough not to attempt a long poem in blank verse. His little epic narrative of *The Dacian Battle*, freely translated from the Latin, is dignified and deserves Johnson's praise, but his best work in blank verse is in short reflective poems such as the *Epistle to Sarissa*.

Farewell, ye waxing and ye waning moons,  
That we have watch'd behind the flying clouds  
On night's dark hill, or setting or ascending,  
Or in meridian heights ; then silence reign'd,  
O'er half the world ; then ye beheld our tears,  
Ye witnessed our complaints, our kindred groans,  
(Sad harmony !) while with your beamy horns  
Or richer orb ye silver'd o'er the green  
Where trod our feet, and lent a feeble light  
To mourners. Now ye have fill'd your round,  
These hours are fled, farewell. Months that are gone  
Are gone for ever, and have borne away  
Each his own load. Our woes and sorrows past  
Mountainous woes, still lessen as they fly  
Far off. So billows in a stormy sea,  
Wave after wave (a long succession) roll  
Beyond the ken of sight : the sailors safe  
Look far astern till they have lost the storm,  
And shout with boisterous joys. A gentler muse  
Sings thy dear safety, and commends thy cares  
To dark oblivion ; buried deep in night  
Lose them, Sarissa, and assist my song.

This is a sort of blank verse hitherto unknown in England. It is not epic like Milton's or dramatic like that of Shakespeare and that of his successors. It is lyrical and meditative blank verse of the kind that was to be developed so brilliantly by Cowper and Wordsworth.

Watts's hymns, his metrical versions of the psalms, and his poems

for children are the best known, but by no means the most poetical of his works in verse. He was not the first English hymn writer, but he was the first writer of a considerable number of hymns of merit, and it was his conception of this kind of writing that has dominated English hymnology from the Wesleys down to Newman and Christina Rossetti. Many of his hymns are flat and prosaic, but some, like the famous version of the ninetyeth psalm (Our God, our help in ages past), which has become a kind of second national anthem, and the great Easter hymn, 'When I survey the wondrous Cross', have the rare distinction of being both successful hymns and fine poems. In one at least there is something like the note of ecstasy that we find in the best religious poetry of the seventeenth century :

We are a garden wall'd around  
Chosen and made peculiar ground,  
A little spot clos'd in by Grace  
Out of the world's wide wilderness.

The Poems for Children include the much quoted *Divine Songs*, which are little more than eighteenth century moralizings neatly tagged into metre and rime, and the much more interesting *Moral Songs*, which are indeed full of the preaching of the nonconformist parson, but are also in their lively rhythms and fresh joyful imagery the forerunners of Blake's *Songs of Innocence*, which probably owe a good deal to them. They conclude with the famous Cradle Hymn which Mr. Housman quoted in his lecture :—

Soft and easy is thy cradle :  
Coarse and hard thy saviour lay,  
When the birth place was a stable  
And his softest bed was hay.

Blessed Babe ! what glorious features,—  
Spotless fair, divinely bright !  
Must he dwell with brutal creatures ?  
How could angels bear the sight ?

In this poem Watts has rediscovered things that English poets had forgotten for a long time, the magic of innocence and tenderness, the beauty of small and humble things, the divine quality of childhood.

V. DE SOLA PINTO.



## THE ART OF L. S. DURKIN

IT is fitting that "Wessex" should from time to time take note of the work of the artists who live within the borders of the old kingdom. The work of Mr. Durkin calls for attention not merely by its originality in material and technique but by its intrinsic artistic quality. Mr. Durkin lives and works in Southampton and his daily craft as foreman joiner is the handmaid of his art. It is from his craft that he derives his knowledge of woods, their hues, their grains, their values as reflectors of light, their almost infinite possibilities of combination in harmony and contrast; and from it, too, he derives his skill in design, his careful draughtsmanship and his finish in execution. The artist's inborn sensitiveness is here allied to the craftsman's acquired power of manipulation.

The technique of the picture in wood, Mr. Durkin's special and unique medium, is of the highest interest. The whole of it is based on the two essentials of painting: careful drawing and design, appreciation of colour and tone. The modernist painter so easily over-emphasizes the one at the expense of the other—usually sacrificing form to colour—that it is refreshing to find here a due proportion accorded to both.

The picture to be reproduced in wood is first most carefully drawn to the exact size of the projected picture. The main masses of light and shade are then blocked in, in wood of appropriate colours, tones and grains; the wood is applied to a stout board and the whole of the surface is covered. In this fashion is avoided the risk of lack of unity and harmony in tone that a mere jigsaw or mosaic technique would possibly entail. Mosaic works in colours, painting in wood relies more on tone and a mere assemblage of parts cut independently might easily miss unity. The blocking-in once completed, the detail of the picture is worked in, beginning with the high tones and working downwards to the rich browns and blacks. Thus a true gradation of values is maintained.

This, it should be said, is no veneer work. The wooden pieces, whatever their size or shape, are one eighth of an inch deep, though they may show on the picture as no thicker than a hair line. Permanency is thus obtained and there is no risk of peeling or cockling. The



## THE ART OF L. S. DURKIN

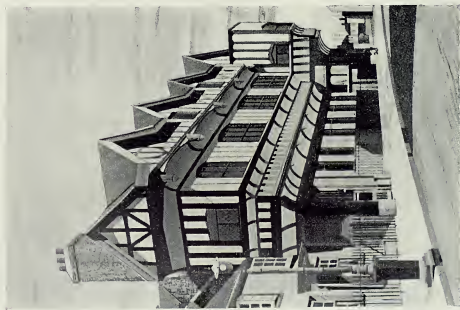
woods employed range from the silvery sycamore through dozens of indigenous and imported woods down to the deepest black. Wherever the grain may express a line or a system of lines, it is so used, and some remarkable effects have been achieved by Mr. Durkin in the use of grain for producing texture. In a picture of Chester, on which he is at present engaged, Mr. Durkin has used for the sandstone of the Cathedral a wood only recently imported from the Indian swamps. This happy choice is due to the knowledge of timbers which the artist owes to his trade.

The results achieved by these methods are as interesting as the methods themselves. Depending for effect on tone rather than colour, though all the colour available in natural woods is used (Mr. Durkin abhors the artificial tinting of woods), chiaroscuro must be good for the pictures to be effective. Here Mr. Durkin succeeds admirably, and this quality together with the meticulous perspective makes certain of the views startlingly three-dimensional. The beautifully executed "Tudor House" which we reproduce, almost stands out of its frame, so brilliant is the lighting and so convincing the retreat of the facade. Similar qualities distinguish the "High Street, Southampton," which is in the possession of the Victoria and Albert Museum, and the "Canal Walk, Southampton," in the Southampton Art Gallery.

Architectural subjects and street views obviously lend themselves to such treatment rather than open landscape or figure studies, in both of which effect must depend largely on colours and soft modelling not easily effected in broad planes. Mr. Durkin has attempted both, for his art is experimental as living art should be, but he realizes the limitations of his medium and is on the whole content to experiment within the true range of its possibilities.

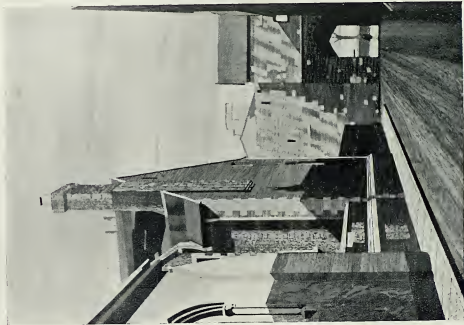
It is to be hoped that this work will meet with the recognition that it deserves. It shows not only the conquest and skilled manipulation of unusual material, excellent craftsmanship and permanency, but real artistry and plastic quality. His pictures can not merely be prized for their novelty, but one could live with them and find them as lastingly satisfying as many a well-painted scene.

H. W. LAWTON.



*Photographs by*

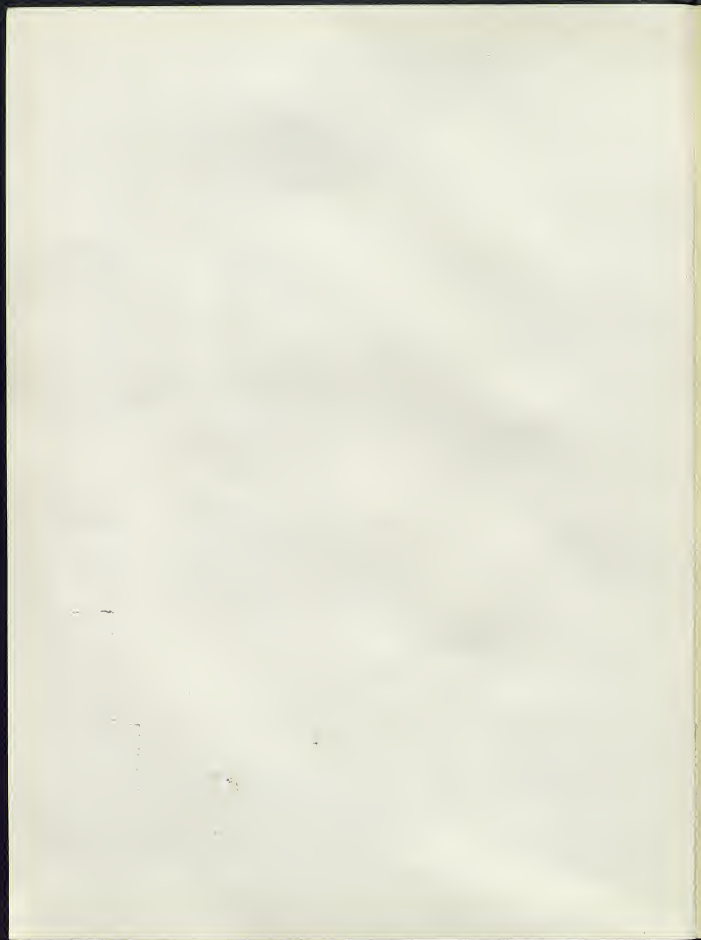
TUDOR HOUSE, SOUTHAMPTON.



*[F. Child.*

WINKLE STREET, SOUTHAMPTON.

TWO PICTURES IN WOOD BY L. S. DURKIN.



## THE WINCHESTER BEDE.

FEW who visit the Chapter Library over the south transept of Winchester Cathedral can fail to be impressed by its quaintness and charm'. From the raucous bustle of the narrow and overcrowded High Street one passes so soon into the solemn stillness of the spacious church and then up the dim oak staircase into remote chambers of books and manuscripts and ancient peace. This is not to say that the Chapter Library is a mere museum. Like other libraries attached to the cathedral churches of England, it is still in daily use as a lending library, accessible at certain hours to the clergy of the diocese. It is only right that the approach to its treasures should be guarded. Some of the manuscripts were the arduous labour of many years. The score or so that remain in their places have been recently catalogued for the Early English Text Society by Sir George Warner, a man Winchester born, formerly Keeper of Manuscripts at the British Museum. They represent the smallest part of the original collection. Many have perished: a few are now in private hands.

There was once a time when Winchester led the western world in the art of manuscript illumination. The beautiful Benedictional of Saint Aethelwold, Bishop of Winchester, 963—984, now in the Duke of Devonshire's private library at Chatsworth, is justly world-famous. Upon its pages with their magnificent series of illuminated borders the eyes of the saintly prelate must indeed have gazed with joy, for Aethelwold, best known as a zealous church reformer, was no less a lover of the fine arts, and in his day the Winchester scriptorium became renowned far and wide.

Only one manuscript now at Winchester may fairly claim to be contemporary with this Benedictional, namely that of the Venerable Bede's *Ecclesiastical History*. As a work of art it is without distinction. Devoid of elaborate illumination, it is a book of quite

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<sup>1</sup> By courtesy of the Librarian, the Reverend A. W. Goodman, M.A., B.D., F.S.A., a visit was paid to the Winchester Cathedral Library by the Southampton Branch of the English Association on May 27, 1933. To Canon Goodman I am deeply indebted for his hospitality and friendliness on this and on many other occasions, for his valuable counsel, and for his kindness in arranging for the preparation of the accompanying facsimile.

another kind and cannot be compared even distantly with Aethelwold's manual. But it is a fine piece of plain, straightforward calligraphy. The four scribes who wrote it were well-trained men who knew their craft. To-day, as it rests in its show-case in the Bishop Morley section of the library, it certainly calls for a closer study.

The manuscript is complete and wonderfully well preserved. From initial capital to colophon it is legible throughout except for one or two clean perforations produced by weak spots in the sheepskin which opened out in the process of stretching and have since broken away. The vellum, of very varying thicknesses, is almost as good now as it was a thousand years ago. The ink is only a little faded. There are 108 folios, measuring 36.2 cm. by 26.2 cm., with 32 lines to a page. The text is disposed in two columns of a depth of 29.2 cm. but with widths varying from 8.4 to 9.1 cm. Though painstaking with their writing, the scribes did not trouble to measure off their columns carefully, nor were they precise in the spacing of their lines. At the front of the book there are two unnumbered sheets. The first has a quarter missing at the top and shows various marks made by a scribe in trying out his pen. Someone has written just casually in green ink *Hyfloria Anglorum*, and another *Beda de gestis Anglorum* in red. Two rather clever sketches of a chubby monk's head are human touches not entirely unwelcome. The text begins at the top of the first numbered folio. It is written throughout in minuscules of a Continental type by English scribes, Winchester men presumably, four in number, the name of the last, Aedelem, being indicated. The initials are generally plain, in red, but here and there in the first part one is more elaborate, a dragon on folio 1, and on folio 23 a cat. The Roman numerals for the years seem to have given difficulty to certain readers and another scribe, almost contemporary, has gone through the earlier pages and extended them neatly. The concluding folios are interesting. The summary or *recapitulatio* ends not with A.D. 731, the year in which Bede finished his history, but with 734 (carelessly written *dcxxxiii*). Then follows Bede's account of himself and his works, and after that the paragraph which properly forms the conclusion to the Preface, in which the historian piously asks for his readers' prayers. In the same column (folio 108b) there follow without a break repetitions from the *recapitulatio* of the entries under *dcliii* and *dclv* (wrongly written *dclvi* and *dclij*), followed by the dates *dcliii*—*dclxv*. Next comes the

puzzling colophon which has clearly been tampered with. 'Finit. deo gratias ago. quicumque legerit hunc librum vel scrutaverit ut det benedictionem pro anima aedelemo. qui scripsit hoc. sit sic hoc hic in terim' (= in aeternum?). And then this poor Latin is followed by worse Irish: 'Es cor doom terchinnach duillim bennacth en scribenned ma beth ni uarele beth ferr de genter nu here'. No one to my knowledge has made any sense of all this. Who then was this Aedelem who wrote the last part of the manuscript from folio 83b? He may well have been the monk of this name who appears in the *Liber Vitae* of Hyde Abbey (New Minster) early in the eleventh century. Evidently he knew little Irish and was copying, and copying badly, some Celtic inscription for invoking a blessing on the scribe. After this, in the same hand, follow twelve hexameters beginning, 'Summe (sc. sume) pater placidus modulantis uota poete', and Sir George Warner has indentified them with the preface to a poem addressed to Ecgberht, Bishop of Lindisfarne, A.D. 803—821, by a certain Aethelwulf. 'The verses end at the bottom of the page, and no doubt the whole poem followed on leaves now missing. There is, however, reason to believe that they are in the British Museum in MS. Cotton Tiberius D4, folios 309—318. These leaves, which have nothing to do with the rest of the MS. (Lives of the Saints of the twelfth century) with which they are bound up, contain the poem of Aethelwulf, without the prefatory lines, and beginning at the top of the page. Allowing for the injury done to them by the fire of 1731, they are of the same dimensions as the Winchester MS., and the hand . . . appears to be identical'.

Nothing very striking is to be deduced from these anomalies. On the whole they seem to indicate that Aedelem was copying a North of England text, and further proof of this will be given in a moment.

In the sixteenth or seventeenth century the whole manuscript was strongly bound together between covers of cardboard and leather, secured by tape fastenings and fitted with an iron ring and chain. The edges of the folios were trimmed in the binding. The corners of two pages were accidentally tucked in and from these it may be seen that from 5 to 7 mm. were shorn off. The bookplate, with a picture of the Cathedral in black and white and the legend *Lib. Eccles. Cath. Winton.*, is recent.

Bede's *Historia Ecclesiastica Gentis Anglorum* was one of the great books of the Middle Ages. Its popularity is proved by the large



number of existing manuscripts. Diligent research has revealed that there are no fewer than 138 of these scattered over Western Europe. No one has yet attempted to establish finally their complicated genesis. As Charles Plummer once said, 'To determine fully the mutual relationship of these numerous manuscripts would be a work of many years, and in respect of the later (fourteenth and fifteenth century) ones, the gain would not repay the labour'. Little or nothing would be added by such a work to our appreciation of the Winchester manuscript now before us. It holds too high a place. With that in the Chapter Library at Durham, it ranks as a valuable secondary manuscript. The four primary documents are the Moore manuscript, Cambridge University Library, Kk. 5. 16; the two at the British Museum, Cotton Tiberius A 14 and Cotton Tiberius C2; and one at Namur in Belgium. From certain chronological data at the end it is apparent that the first of these was written as early as 737, only six years after the completion of the work and only two years after the death of Bede. In 1697 it was purchased on the Continent with some fifty other volumes on behalf of John Moore, Bishop of Ely. At the Bishop's death in 1714 it was bought by King George and presented to the University of Cambridge. Naturally it has become the standard document for all later printed editions. The Namur manuscript, on the other hand, is almost worthless for the settlement of the text. The British Museum manuscripts are exceedingly valuable and from the second of these, Cotton Tiberius C2, our Winchester version derives. As their designation implies, these two manuscripts belonged, like the famous one containing *Beowulf* and *Judith*, to the great collection made by Sir Robert Bruce Cotton, 1571—1631. With the rest of the collection they suffered in the disastrous fire at Ashburnham House in 1731. From fairly conclusive evidence it may be inferred that Cotton Tiberius C2 was a North of England book, once belonging to Durham, probably emanating from Lindisfarne. Our Winchester manuscript was directly or indirectly copied from it and, being still intact and legible throughout, it is of high authority for the settlement of occasional textual problems.

On the whole it may be said that our text has been little tampered with. Here and there are marginalia of varying legibility, some perhaps as late as the fifteenth century. The added inscription on folio 81 is distinct from all the rest. Someone in the eleventh century, we may surmise, was reading Bede's beautiful account of Caedmon of Whitby and, recalling the actual words of the English



Hymn, could not refrain from adding them in the margin over against the Latin paraphrase. There was no room close by the text in the left-hand column, and so he placed pointers to indicate the correspondence and wrote in the right-hand margin. Maybe he was not a professional *scriptor* and he did not trouble to rule guiding lines. With a slightly trembling hand he wrote and, unlike so many marginal commentators, he used good ink so that after nine centuries his verses are quite as readable as the original text. All the more is it to be regretted that the sixteenth century binder was so ruthless in his clipping.

Of the 138 manuscripts of the *Historia*, ten others contain the Hymn in Old English either added in the margin as shown in our facsimile, or at the foot of the page, or on some other page. Only four of these are in the Northumbrian dialect, presumably Caedmon's own, namely, the version in the Moore manuscript at Cambridge and those in the three manuscripts now at Dijon, Paris and Leningrad respectively. All the others, like ours, have the poem in the West Saxon dialect, as likewise the five manuscripts of the Old English version of Bede translated by, or at the instigation of, King Alfred.

The textual variations of these four Northumbrian and twelve West Saxon versions of the Hymn were discussed a few years ago by Mr. M. G. Frampton<sup>1</sup> and they have been more recently examined by Dr. A. H. Smith<sup>2</sup>. Nine or more of its eighteen half-lines can be paralleled in other Old English poems. There is no reason to doubt that the sixteen versions of the Hymn, so remarkably similar in their main content, record very nearly Caedmon's own words. *Let us praise God the Creator*. That was what he wanted to say. The simple and beautiful appositives for God, and the other parallelisms balancing half-line with half-line, were in the traditional style. Bede's Latin, with its clumsy expressions like *cum sit aeternus deus*, was clearly meant as a paraphrase:

Nunc laudare debemus auctorem regni caelestis, potentiam creatoris et consilium illius, facta patris gloriae. Quomodo ille, cum sit aeternus deus, omnium miraculorum auctor extitit, qui primo filiis hominum caelum pro culmine tecti, dehinc terram custos humani generis omnipotens creauit.

A veiled apology for the inadequate rendering follows, an apology

<sup>1</sup> *Modern Philology*, vol. xxii, No. 1, August 1924.

<sup>2</sup> The first volume of Methuen's *Old English Library*, edited by A. H. Smith, of University College, London, is devoted to *Three Northumbrian Poems* (Caedmon's Hymn, Bede's Death Song and The Leiden Riddle), 1933.

which is naturally omitted from all the Old English versions.

Hic est sensus, non autem ordo ipse verborum, quae dormiens ille canebat ; neque enim possunt carmina, quamuis optime composita, ex alia in aliam linguam ad verbum sine detrimento sui decoris ac dignitatis transferri.

No wonder then that the fingers of so many readers itched to add the original version to their manuscripts ! Following the native tradition, our scribe wrote the verses continuously. The letters clipped off by the binder, restored below in square brackets, may therefore occur anywhere within the line.

Nu we sculon herian (heri)<sup>1</sup> heofonrices we[ard]  
 metoddes mihte 7 hi[s] modgethanc  
 weore wu[ll]dor fæder swa he wu[n]dra gehwile<sup>2</sup>  
 ece drih[ten] word<sup>3</sup> astealde  
 he [æ]ræst gescop ylda [bear]nu  
 heofen to rofe h[alig] scippend  
 middanear[de] mann cynnes weard  
 ece drihten æfter tid[e]  
 fyrum on foldum<sup>4</sup> frea ealmihti-

One later association occurs to us as we linger thus long over the Winchester Bede. Copied and recopied meticulously throughout the ages by devoted men, it was among the first of books to be printed. In the year that Caxton set up his press in Westminster, the *editio princeps*, the work of Heinrich Eggesteyn, saw the light at Strassburg. Edition then followed edition at Strassburg, at Hagenau, Antwerp, Basle, Louvain, Paris, Heidelberg, Köln, Spire, Lyons. Meantime there was no English edition. The mellow wisdom of Bede was, if the truth must be told, not altogether acceptable to the Reformers. Not until that storm burst over the land which, in the words of Jeremy Taylor, 'dashed the vessel of the Church all in pieces,' did Abraham Whelock publish at Cambridge the first English edition of Bede's Latin text together with the Old English version. But nearly a century before this, be it noted, a translation of the whole work had been made by a Winchester man. In 1565 Thomas Stapleton published his magnum opus: *The History of the Church of Englande: compiled by Venerable Bede Englishman: translated out of the Latin into English*. Many long centuries had elapsed since the only previous translation into English had been undertaken by another Winchester

<sup>1</sup>The first four letters of *herian* (praise) were written again and then underlined, not necessarily through carelessness. Elsewhere *herian* is repeated in full. <sup>2</sup>v.l. *gehwæs*. <sup>3</sup>vv.ll. *or, ord*.

<sup>4</sup>v.l. *foldan*.





#### THE WINCHESTER BEDE

man, King Alfred. Did Stapleton use our manuscript? Alas! it would seem not. He was an exile from his native land. Not venturing to publish his book in London, he found a printer for it at Antwerp. With rather reproachful words he addressed his gracious Queen Elizabeth in the Preface: 'In this history it shall appear in what faith your noble Realm was christened. . . .'

Stapleton merits more attention that he has hitherto received whether from historians of Winchester or from students of Elizabethan English. His Bede reveals him as master of a very stately and sonorous prose, worthy of the age which produced *Of the Laws of Ecclesiastical Polity* and the *Book of Common Prayer*.

SIMEON POTTER.



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JOHN HAMILTON REYNOLDS

From a contemporary silhouette at the Keats Memorial House and Museum, Hampstead.  
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## JOHN HAMILTON REYNOLDS, THE FRIEND OF KEATS

ON December 1st, 1816, Leigh Hunt published in his *Examiner* a critical essay on 'Young Poets.' He presented to his readers three men in their early twenties who, he believed, showed immense promise of poetic genius; he implied that they began their literary careers on an equality, and prophesied no greater fame for one than for another. Two of his three candidates now rank among the greatest English poets; their works are widely known, and their graves in the Protestant Cemetery at Rome are shrines for literary pilgrimage; Hunt indeed picked winners when he nominated Keats and Shelley for future fame. But his third candidate is now forgotten as an author, his works unanthologized, and his grave, in the Church Litten at Newport, Isle of Wight, observed by occasional passers-by only because of its inscription, 'In memory of John Hamilton Reynolds who died November 15th, 1852. Aged 58 years. The friend of Keats.'

Reynolds was born in Shrewsbury on September 9th, 1794,<sup>1</sup> the son of a school master, George Reynolds, who served on the staff of Christ's Hospital and other schools in London from 1806 till his retirement in 1835. Mrs. George Reynolds was a spirited and intellectual woman, the composer of 'album verses' and the author of a children's novel<sup>2</sup> which Lamb praised highly. Her sense of humour and pleasing personality were inherited by her son and her four daughters, Jane, Marianne, Eliza, and Charlotte,<sup>3</sup> whose names are familiar to readers of Keats's letters.

In 1806, the Reynolds family moved from Shrewsbury to London. The twelve-year-old son, who had attended the Shrewsbury School for three years, was enrolled in St. Paul's School, but his formal education ceased early in 1810, when he became a junior clerk in the Amicable Insurance Office. He had doubtless written poetry since his early boyhood; in February, 1813, when he was only eighteen, *The Gentleman's Magazine* published his poem to Jane,

<sup>1</sup>The leading biographers of Keats and the *Dictionary of National Biography* err in the date given for the birth of Reynolds. For the baptismal records of Reynolds and his sisters, see G. L. Marsh, 'New Data on Keats's Friend Reynolds,' *Modern Philology*, XXV (February, 1928), 319 ff.

<sup>2</sup>*Mrs. Leslie and her grandchildren: a Tale for Young People*, by Mrs. Hamerton [pseud.], London, 1827.

<sup>3</sup>Jane is not mentioned in the Shrewsbury baptismal records; according to her tombstone, she was born in 1792. The Shrewsbury records show that Marianne was born in 1797, Eliza in 1799, and Charlotte in 1802.



entitled 'Lines to a Sister on her Birthday.' This formal début as a poet stirred his ambition, and within the next two years, he published three slim volumes of mediocre and imitative verse, *Safie* and *The Eden of Imagination* in 1814, and *An Ode*, concerning Napoleon, in 1815. During these years he also contributed a number of essays and critiques to two periodicals, *The Inquirer, or Literary Miscellany* and *The Champion*.

About 1815, Reynolds became intimately acquainted with James Rice and Benjamin Bailey, who later joined him as important members of the Keats circle. Reynolds, Rice, and Bailey spent frequent holidays in South Devon, where they saw much of the three Leigh sisters of Sidmouth. Reynolds wrote many poems for the Leigh girls, and through them he met Eliza Drewe, of Exeter, whom he married in 1822.

Reynolds' next book, published by Taylor and Hessey in 1816, was *The Naiad*. This poem contains the hybrid neologisms and lush exuberance which belong to the 'cockney school,' and Reynolds was undoubtedly familiar with Hunt's poetry when he wrote it. Soon after its appearance, he had been admitted to friendship with Hunt, who favourably reviewed *The Naiad* in his article on 'Young Poets' and who probably introduced him to another new friend and protégé, John Keats, in the autumn of 1816.

The young man whom Reynolds met had recently received his certificate to practice as an apothecary. He had decided, however, to abandon surgery and to dedicate himself to poetry. He was just twenty-one, and his whole glorious career was ahead of him, for at this time he had published nothing and had written few poems which can worthily be placed beside his great productions. But Reynolds realized as well as Hunt that his new acquaintance was a very great poet.

In Reynolds, Keats met a man thirteen months older than himself in age and years older in experience. Reynolds had published four books, and had contributed extensively to periodicals. He had doubtless left the employ of the insurance company at this time, to devote his energies exclusively to writing. Keats must have envied his precocious achievement, and hoped that he could do likewise.

Within a few weeks, the acquaintance became an intimate friendship, whose history is delightfully told in the letters Keats sent to Reynolds. Poetry was the chief link which bound them together; Reynolds, with a better literary education, had probably read more

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widely in the classics, in Chaucer, in the ballads, in the Elizabethan authors, and in the literature of their own time, and his contributions to *The Champion* show that he could talk learnedly and entertainingly upon these subjects. Here was material for innumerable conversations exactly suited to Keats's taste.

Some three months after their meeting, Reynolds saw Cowden Clarke's volume of Chaucer, in which Keats had written a sonnet on 'The Floure and the Lefe.' Reynolds then composed his 'Sonnet to Keats, on reading his Sonnet written in Chaucer':

Thy thoughts, dear Keats, are like fresh-gathered leaves,  
Or white flowers pluck'd from some sweet lily bed ;  
They set the heart a-breathing, and they shed  
The glow of meadows, mornings, and spring eves,  
Over the excited soul. Thy genius weaves  
Songs that shall make the age be nature-led,  
And win that coronal for thy young head  
Which Time's strange hand of freshness ne'er bereaves.  
Go on ! and keep thee to thine own green way,  
Singing in that same key which Chaucer sung ;—  
Be thou companion of the Summer day,  
Roaming the fields, and olden woods among :—  
So shall thy Muse be ever in her May ;  
And thy luxuriant Spirit ever young.

This tribute to Keats's genius is as sincere as it is well phrased. Clearly no mawkishness pervaded Reynolds' friendship for Keats, as it did Hunt's, and the sonnet shows that Reynolds' esteem was for Keats's manly qualities, such as his love of nature and Chaucer, rather than for the sentimentality and affectation in which Keats indulged, albeit self-consciously, in Hunt's presence. With his good sense, Reynolds served as a balance wheel to Keats, who might have been swept from his feet by Hunt ; undoubtedly Reynolds helped him to avoid the extremities of 'cockneyism' to which Hunt might have led him before he was fully fledged.

During 1818, Reynolds exerted an active influence on Keats's poetry. By addressing to Keats three sonnets on Robin Hood (which the Poet Laureate considers his best verse), Reynolds inspired Keats not only to write an extremely interesting letter, which may be taken as the poetic *credo* of the two friends, but also his poems 'Robin Hood' and 'Lines on the Mermaid Tavern.' Other poems were exchanged in letters, and soon the friends planned to collaborate on poetic adaptations from *The Decameron*. Keats chose the story

of the Pot of Basil and wrote his 'Isabella' in 1818. Reynolds undertook to versify two other novels. Because illness and professional work retarded their completion, the collaboration was abandoned, and Reynolds' poems were not published until after Keats's death.

Reynolds further served Keats in the matter of the preface to *Endymion*. His wider experience in publication convinced him that Keats's first preface recklessly exposed him to critical attacks. He urged his friend to alter the tone, and the dignity of *Endymion*'s prefatory paragraphs resulted from this advice. Reynolds perhaps foresaw unfair reviews of *Endymion*, which he hoped to forestall by the revised preface. When the articles in *Blackwood's* and *The Quarterly* burst upon Keats with superhuman malice, Reynolds, then in Devonshire, rallied to his friend's defence in an article published in an Exeter newspaper, and republished by Hunt in *The Examiner*. Reynolds then urged Keats to abandon their proposed collaboration from Boccaccio, and to issue 'Isabella' as an answer to the critics of *Endymion*.

Another collaboration was later proposed. Keats had always enjoyed Reynolds' mercurial sense of humour. To his poem, 'The Cap and Bells,' he wished to add the spontaneous effervescence of mock-erudite notes by Reynolds. But again the project failed; Keats never finished his poem, and any notes which Reynolds composed have vanished.

'The Cap and Bells' was undertaken after Keats fell ill, and soon he was obliged to leave for Rome, to die in February, 1821, after months of wracking anguish. His friendship with Reynolds was at an end, but it survives, with eloquent documentation, in many of Keats's letters, which give ample evidence that Reynolds was his closest friend.

The subject matter of his letters to Reynolds lay nearest to Keats's heart. Only a most intimate friend could have inspired such discussions, and through them Reynolds exerted his greatest influence upon Keats. Their long conversations on poetry undoubtedly moulded both their styles. Reynolds seems to have inspired confidence in his judgment, and he always gave Keats good advice. Posterity is his debtor in the contributions which he made to Keats.

But the mutual interests of Reynolds and Keats were not solely concerned with poetry, and not even the poet's brother George had more in common with Keats. Reynolds was Keats's only intimate who possessed a keen sense of humour; he was a congenial com-

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panion for Keats's mild claret and card parties; he surpassed Keats in a love of the theatre and its ramifications, such as boxing and bear-baiting; he enjoyed the walks around Hampstead and showed an even deeper appreciation of nature than Keats. Reynolds' mother and sisters must be considered as forces toward the beginning of the intimacy. Keats entered whole-heartedly into the pleasant simplicity of their family life and became almost one of them. The rupture with Mrs. Reynolds and her daughters had no effect on Keats's deep friendship for her son, and nothing had marred their intimacy when Keats died.

In many respects, the years from 1816 to 1821 were the happiest in Reynolds' life. Some years after quitting the insurance company, he became a solicitor, but writing was more than an avocation, and during these years he reached the zenith of his success. He contributed extensively to periodicals, and also published four books in this period. His *Peter Bell*, a parody on Wordsworth's poem, published anonymously in April, 1819, a few days before the poem it mocked, was an instant success. In the same year, a short musical entertainment by Reynolds, entitled *One, Two, Three, Four, Five*; by *Advertisement*, was performed fifty times. In 1820, he wrote a clever poem as the prologue to James Sheridan Knowles's popular play *Virginius*,<sup>1</sup> and soon after, he issued his next volume, *The Fancy*, 'a selection from the poetical remains of the late Peter Corcoran . . . with a brief memoir of his life.' The memoir of Reynolds' pugilistic hero contains much autobiographical material, and the volume's poems in praise of boxing eminently deserved their popularity. Reynolds' next book appeared in May, 1821; it was *The Garden of Florence and Other Poems*, by 'John Hamilton,' and contained the two poetic adaptations from Boccaccio which Reynolds had hoped to issue with Keats's 'Isabella.' This fact is referred to in the advertisement, which eulogizes the dead Keats.

Reynolds' publishers, Taylor and Hessey, took over *The London Magazine* in 1821, and asked him to join the staff. Here he was associated with a group of the leading writers of the time, such as Lamb, De Quincey, Hood (who later married his sister Jane), Allan Cunningham, and John Clare; contemporary accounts and his own contributions to *The London Magazine* show that he worthily com-

<sup>1</sup>*Virginius* was published in numerous pirated and authorized editions. About half of them ascribe the prologue to 'T. Reynolds' and half to 'J. H. Reynolds.' Convincing proof of his authorship is found in W. C. Macready's *Reminiscences and Selections* (ed. F. Pollock, 1875), I, 209.

peted with these distinguished colleagues. The series of essays which he contributed under the pseudonym Edward Herbert was a feature of this periodical in the numbers which contained Elia's essays and the Opium Eater's confessions.

In 1822, after an engagement of at least four years and an acquaintance of seven, Reynolds married Eliza Powell Drewe, of Exeter. They had only one child, a daughter, who died at the age of ten in 1835.

Reynolds' association with Tom Hood on the staff of *The London Magazine* developed into an intimate friendship and a collaborating partnership. Their first venture was *Gil Blas*, an operatic farce, presented in 1822. Two years later, Hood conceived the idea of writing humorous poems to minor celebrities, such as the inventor of the steam washing-machine, and he suggested to Reynolds that they should collaborate in these mock *Odes and Addresses to Great People*. Published in 1825, the book at once attracted favourable attention, and two later editions were required.

Reynolds never enjoyed his legal work, and he achieved no prominence as a solicitor. He was in active partnership with James Rice, and among their clients was another important member of the Keats circle, the poet's sister, Fanny Keats Llanos. Keats was frequently in Reynolds' thoughts long after his death; letters from George Keats show that Reynolds cherished for years the hope of writing a biography of his friend, but he never accomplished this wish, and he later turned over to R. M. Milnes (Lord Houghton) his *Keatsiana*, to be used in the first biography of Keats.

During the 1830's and 1840's, Reynolds contributed to periodicals such as *The Athenæum*, *Bentley's Miscellany*, and *The New Monthly Magazine*, but his literary ambition was waning and his achievements were not conspicuous. If Reynolds had been an author of great genius, he could have written well in spite of the law; he would surely have composed more if he had devoted himself only to literature, but he probably would have written no better than in the days when Keats knew him. Reynolds' talent, like that of most poets who have written precociously in their teens, failed to enlarge.

His sociability, however, had not entered the decline which now seized his poetry. He remained the *bon vivant* and delightful companion, and in 1831 he joined a distinguished company with similar tastes in the formation of the Garrick Club. Here, in the congenial atmosphere of the theatre, his friends recognized him as an able comic

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playwright. Perhaps through a fellow member he was engaged to write Miss Kelley's *New Entertainment*, which Crabb Robinson saw with pleasure on January 31st, 1833, and five years later, assisted by George Dance, he wrote a one-act farce entitled *Confounded Foreigners*.

In 1847, Reynolds moved away from London. Since the days of his friendship with Leigh Hunt, he had been a Liberal; Lord John Russell, the party leader, a fellow member of the Garrick Club, arranged for him to leave town. As Lord Ernle (R. E. Prothero) stated:

Some political services rendered by [Reynolds] to the Liberal cause gave him a claim upon Lord John Russell, who, in 1847, appointed him assistant clerk of the newly established County Court at Newport, in the Isle of Wight. In Newport Reynolds lived for the five years that elapsed before his death in 1852. He was buried in the churchyard of the town,—a broken-down, discontented man, whose great literary abilities had brought him no success in life. Few, probably, of the islanders were aware that the assistant County Court clerk who professed himself an Unitarian and a bitter Radical, and whose drunken habits placed him beyond the pale of society, had promised to be one of the stars of English literature at the period of its poetic revival.<sup>1</sup>

Lord Ernle, amplifying this statement in a letter to Louis A. Holman, Esq., of Boston, wrote:

It is a fact that for the last few years of his life Reynolds drank habitually, and gradually sank in the social scale. I know this because I lived for nearly thirty years of my life within three miles of the town of Newport, and many of the inhabitants of that town knew Reynolds well. There is no doubt about the fact; but whether it is necessary to rake up such an incident in the close of his career I do not know.<sup>2</sup>

Such testimony can scarcely be refuted, and yet it is quite possible that the case against Reynolds has been overstated. Lord Ernle's father, Canon Prothero, Rector of Whippingham, near Osborne, Isle of Wight, was closely allied to Queen Victoria in social and political conservatism. Reynolds, a lover of good living and a liberal in political and religious views, was beyond the pale of Osborne society, but his fellow-townsmen in Newport seem to have regarded him more highly, for when he died, *The Hampshire Independent* published the following obituary notice:

REYNOLDS.—November 15, at Node Hill, Newport, Isle of Wight, after a very short illness, and highly respected, J. H. Reynolds, Esq., solicitor, and Clerk of the Newport County Court, aged 58.<sup>3</sup>

<sup>1</sup>*Letters and Journals of Lord Byron* (ed. R. E. Prothero, 1899-1901), III, 46, n. This paragraph is also quoted in Murray's *Handbook for Travellers in the Isle of Wight* (1898), pp. 42-43.

<sup>2</sup>From the holograph, dated June 21st, 1913, in the possession of Louis A. Holman, Esq. The letter was first published in Reynolds's *Poetry and Prose* (ed. G. L. Marsh, 1928), p. 43.

<sup>3</sup>*The Hampshire Independent* (Southampton), November 20th, 1852, p. 5.



In view of Lord Ernle's assertion, the words 'highly respected' are significant. They are not part of an empty obituary form, and appear in no other death notice given on this page. The dozen other notices, also, are all shorter than Reynolds'.

The fact that several London periodicals lamented Reynolds' death at some length suggests that he was hardly the person whom Lord Ernle described. *The Hampshire Independent* returned to the subject some weeks later, under the heading, 'The late Mr. Reynolds.' After quoting *The Athenæum's* sketch of Reynolds' life, the writer continued with the following communication from *The Examiner*:

I was surprised to observe that in your paper of Saturday, although you announced the death of J. H. Reynolds, Esq., you afforded him no place in your obituary. Five-and-thirty years ago few who knew him would have anticipated such an omission in so high a literary paper as yours. . . . With splendid dark eyes, a mobile and intelligent countenance lit up by never-failing good humour, and a quiet, bland, but somewhat arch smile, he was goodly to look at as well as to listen too [sic]. . . . The last time but one that I saw Reynolds, we stood on a knoll upon Wood Green, contemplating a splendid sunset, and, with a sort of rivalry that was common with us, repeating, from memory, Collins's beautiful Ode to Evening. That is many, many years ago—but as it reminds me 'how pleasant was my friend,' it is the impression I will cherish of him. Sir, yours, &c., W. R.<sup>1</sup>

It seems reasonable to assume that many persons retained similar pleasant memories of Reynolds, which had never been injured by drunkenness or gross improprieties. On the other hand, Reynolds, like many of his respected contemporaries who were in no sense drunkards, probably drank too much, for he had suffered many disappointments, and did not find in Newport the delights of bucolic simplicity which he had anticipated in retiring from London. He had always loved a vacation in the country, but he had not realized until too late that London was his only home. Once established in Newport, he felt banished from his chief pleasures. His friends were aware of his dissatisfaction at this enforced absence from town; one of them observed that 'it was absolute exile for a man of his town tastes and habits, and he lost no opportunity of running up, if only for a few hours, to London.'<sup>2</sup>

Reynolds might have escaped the supposed tedium of village life by writing instead of drinking. I believe that before he went to Newport he had always been a moderate drinker, though he was

<sup>1</sup>*The Hampshire Independent*, December 4th, 1852, p. 5.

<sup>2</sup>*The Recollections and Reflections of J. R. Planche* (1872), I. 101.



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considered a *bon vivant* for years. In London, he had restrained any temptation to over-indulgence for the sake of his work, both legal and literary, and of his numerous friends. In Newport, these checks were removed. His clerkship may have been somewhat of a sinecure, which would scarcely require the labour of private practice, and his fellow townsmen lacked the sophisticated sociability and culture which he enjoyed. Here, as never before since he became a solicitor, Reynolds had the opportunity for continuous writing, but his incentives were gone.

Issues of *The Hampshire Independent* contain frequent allusions to Reynolds and the 'new County Court for the recovery of debts up to the amount of twenty pounds,' of which Reynolds and G. Wansey were clerks and C. J. Gale the presiding judge. The court was opened at the Newport Guildhall on March 22nd, 1847; Reynolds was then described as a 'solicitor, of Russell-square, London,' but he moved to Newport soon after this date, and was doubtless in residence by April, 19th, when the court first sat. He quickly established himself, and (perhaps for selfish reasons) soon aided in the arrangements for despatching the post from Newport to London each morning. 'We understand,' said *The Independent* on May 8th, 1847, 'that the town is considerably indebted to J. H. Reynolds, Esq., the clerk of the New County Court, for his valuable assistance in aiding and hastening the measure.'

It is difficult to ascertain Reynolds' correct title and the importance of his post. *The Independent* frequently referred to him as 'clerk,' but he himself signed legal notices which appeared in this paper as 'The Clerk Assistant of the said Court.' Leonard Jordan, Esq., of Newport, suggests that executive and judicial posts in the Isle of Wight are frequently designated as 'assistant' or 'deputy' because the island was a subdivision of Hampshire, but that these posts are not subordinate to others. It is possible that Reynolds was outranked by Wansey, the other clerk; he may have been the assistant clerk in this sense or in that suggested by Mr. Jordan.

Reynolds' name is still visible, through a later coat of paint, on the door of the office which he occupied in Newport. Writing in *The Isle of Wight County Press* shortly after November 15th, 1932, W. Self Weeks, Esq., said :

John Hamilton Reynolds . . . resided in Nodehill in the house afterwards occupied by Colonel Feneran, and subsequently by Miss Feneran, his daughter. It is now the office of Messrs. James Eldridge and Sons, solicitors.

The lease which Reynolds signed for this house (36, Nodehill) is now in the possession of R. J. Eldridge, Esq. It is dated June 23rd, 1849, and shows that Reynolds leased the house from Joseph Poore for seven years, at an annual rental of £35.

Mr. Weeks continued his communication on Reynolds with the following account of his political activities in Newport :

My father used to say that Reynolds was credited with assisting the Liberal party at election times by aiding in the composition of skits on their opponents, which played a prominent part in the election literature of the period.

Only one of these ' skits ' has come to light. Since it is unsigned, it cannot authoritatively be attributed to Reynolds, but it contains all the salt and skill which distinguished his parodies of thirty years before.

He wrote little during his residence in Newport, and, in the five years preceding his death, only four of his contributions to periodicals can be identified. Occasionally, however, his old interests roused him from the partial lethargy of his rural life. In the autumn of 1847, he collected funds on the island to be used for the conservation of Shakespeare's house in Stratford, and he continued to be warmly interested in Milnes's life of Keats during its composition and publication. In answer to a query by Milnes, Reynolds sent the following résumé of his achievements, in a letter of April 17th, 1848 :

My poor works have been contributions to the London Magazine when Taylor & Hessey had it—a poem published under the title of ' Saïe ' when a Boy— . . . an *anticipated Parody* of Wordsworth's Peter Bell— . . . a share with Hood in a work called ' Odes & Addresses to great men ' of which I should like you to see a copy—a little work called ' The Fancy—being the memoir & poetical works of Peter Corcoran '—and a small volume of Poems intitled [*sic*] ' The Garden of Florence ' by John Hamilton. Two of the Poems in the little book are from Boccaccio [*sic*]—and were to have been published with one or two more,—& Keats was to have joined me—but *he* only wrote Isabella & the Pot of Basil.—His illness & death put an end to the work—and I referred to the circumstance in my preface. Forgive so much about that poor obscure—baffled Thing,—myself !<sup>1</sup>

Reynolds was never vain, but he must have been aware of the eminent position in literature which his friends had prophesied for him. It is not strange that he felt baffled as he looked back over the years and enumerated his achievements to the biographer of his friend.

<sup>1</sup>From the holograph, in the possession of the Marquess of Crewe. The letter was first published in Reynolds' *Poetry and Prose* (ed. G. L. Marsh), p. 42.

The latest work which he mentioned was *Odes and Addresses*, written at the age of thirty. During the last twenty-three years, he had published nothing which he deemed worthy of mention to Milnes. This, then, had been the fulfilment of his early promise. Keats, Shelley, and Hood, who had once been no more than his literary equals, had all taken their places high in critical estimation. He was rusticated, away from those who should have been his peers, and was spending his declining days in a remote village. During 1852, he fell ill,<sup>1</sup> and his death, which occurred on November 15th, must have come as a release from the ills of both the body and the mind.

When still in his teens, Reynolds published narrative and descriptive poems, influenced by writers of widely divergent types. *Safie*, redolent with pseudo-Byronism, appeared in 1814, as did *The Eden of Imagination*, a poem describing the beauties of nature in a dilute Wordsworthian manner. *An Ode*, published in 1815, anathematized Napoleon, who had just escaped from Elba. *The Naiad*, of 1816, was based upon a Scottish ballad. Boccaccio was the source of two poems in *The Garden of Florence*, published in 1821. Reynolds was scarcely successful in any of these imitations; his long poems are creditable as juvenilia, but as nothing more; the flashes of pure poetry lose their effect through the frequent technical carelessness, halting rhyme, limping rhythm, and uninspired mediocrity of much of this verse. Writers as varied as Byron, Wordsworth, and Hunt, commenting on Reynolds' earlier poems, were impressed by his precocity, and hopefully prophesied a great future on the basis of his youthful achievement. Precocity and talent were his in abundance, but poetic genius and even the ability to labour intensely in composition were lacking. He wrote too easily and never learned to polish his longer poems to perfection.

In the more spontaneous fields of literature, where extensive revisions may dull the fineness of the first conception—in sonnets, lyrical and humorous poetry, in comic drama and informal essay—Reynolds deserves a higher reputation than he now owns. His instinct for the lyric was impeccable; the following beautiful lines, entitled 'Think of Me,' were published in his *Garden of Florence*:

Go, where the water glideth gently ever,  
Glideth by meadows that the greenest be;—

<sup>1</sup>*The Athenæum* (November 20th, 1852, p. 1272) stated that Reynolds died after 'a long and painful illness,' but *The Hampshire Independent* (November 20th, 1852, p. 5) said 'after a very short illness.'

WESSEX

Go, listen to our own beloved river,  
And think of me !

Wander in forests, where the small flower layeth  
Its fairy gem beside the giant tree ;  
Listen the dim brook pining while it playeth,  
And think of me !

Watch when the sky is silver pale at Even,  
And the wind grieveth in the lonely tree ;  
Go out beneath the solitary heaven,  
And think of me !

And when the moon riseth as she were dreaming,  
And treadeth with white feet the lulled sea ;  
Go, silent as a star beneath her beaming,  
And think of me !

The simple beauty of these lines has infrequently been surpassed ; they have the quality of Moore's best lyrics, and, in fact, remind one slightly of Moore's 'Go where glory waits thee,' though Reynolds borrowed nothing from that poem. It is unfortunate that Reynolds did not develop his skill in composing lyric cameos like 'Think of Me' ; he could have gone far in that field and might have become a second Moore.

As with his lyrics, the Lethe which engulfs Reynolds' humorous verse hides many worthy additions to literature. His sense of humour, while rarely subtle, has the comic writer's *sine qua non* in being genuinely funny. The appreciation of puns has greatly declined during the century since Reynolds wrote, and yet the cleverness of his puns can be relished to-day as much as his other humorous devices. *Peter Bell* (1819), the parody on Wordsworth's poem, is a masterpiece of burlesque. Reynolds mercilessly mocked the inanity and utter nakedness of Wordsworth's clumsy simplicity by thus describing his hero :

Not a brother owneth he,  
Peter Bell he hath no brother ;  
His mother had no other son,  
No other son e'er call'd her mother ;  
Peter Bell hath brother none.

*The Fancy* (1820) contains Reynolds' poems in praise of boxing, one of the sports in which he was keenly interested. Rollicking humour dominates many of these poems ; others contain much lyrical beauty.

JOHN HAMILTON REYNOLDS, THE FRIEND OF KEATS

These two volumes were more popular than Reynolds' serious writings, and his most successful venture, *Odes and Addresses to Great People* (1825), was likewise humorous verse. Reynolds and Hood collaborated in this production, sharing about equally in the volume of writing and the quality of the jokes, puns, and *double-entendres*. Many of the poems have lost their savour because the humour depends entirely upon local allusions which are now meaningless, but others are truly funny even to this day.

In addition to these comic writings, two of Reynolds' dramatic farces were successful in their time—*One, Two, Three, Four, Five*; by *Advertisement* (1819) and *Confounded Foreigners* (1838). In 1824 and 1825, he collaborated in two 'At Homes,' the annual presentations of the popular comedian Mathews, and he composed a similar entertainment for Miss Kelley in 1833. She had appeared in 1822 in *Gil Blas*, a comic opera of moderate success by Reynolds and Hood.

As a prose writer, Reynolds deserves chief recognition for his essays in *The London Magazine*. Under the pseudonym Edward Herbert, he contributed a series of 'Letters to the Family of the Powells,' describing in vivid manner such scenes as the coronation of George IV, the Cockpit, and a notorious murder trial. Reynolds' critical writing is also admirable, in style and in well-taken points. His excellent dramatic and literary criticisms in *The Champion* of 1816 and 1817 foreshadow his many reviews in *The Athenæum* of the 1830's.

His informal and critical essays are those of a brilliant conversationalist rather than of a scholar. He loved to argue, talk, joke, and play with his friends, and his mercurial good-fellowship, the very quality which perhaps handicapped him in the fields of law and literature, has enshrined him in another capacity. His easy-going sociability gravely impaired his faculty for strenuous application to work, but it made him a delightful friend, and his relations with Hood as well as with Keats have kept at least his name alive. His tombstone bears only his name and dates and the laconic inscription, 'The friend of Keats.' This subordinate position is what Reynolds generously desired. 'Do you get *Fame*,' he once wrote to Keats, '—and I shall have it in being your affectionate and steady friend.' He has and shall continue to have the honourable fame which the best friend of every great person deserves.

WILLARD BISSELL POPE.

AN OLD FRIEND  
by BERYL A. WOOD

I HAVE a Friend, my oldest Friend and dearest,  
In joy rejoicing, or in sorrow nearest,  
In health my comrade and my strength in weakness,  
In doubt my guidance and my light in darkness,  
My loyal Friend !

My Friend is true when danger would assail me,  
Swift to my side when other friends would fail me.  
In right supporting, or in error candid,  
With understanding and affection splendid.  
My noble Friend !

Without my Friend, life's music would be saddened.  
Even the sun, whose rays have cheered and gladdened,  
Seem to be mourning, and the whole creation  
Lacking His presence, lose its sweet attraction,  
My loving Friend !

My life-long Friend ! No power or force can sever  
Bonds such as these. Our friendship lives for ever,  
On earth beginning, and renewed in heaven.  
Life, love and gladness freely has He given,  
My holy Friend.



## A SUMMER DAY

CHRISTOPHER yawned. What a bother it was having to walk all the way into the town in this heat. But he really must fetch his camera. He had been in Germany for two months already, and his camera had been in the repair shop for at least six weeks. It was certainly high time he made an effort to get it.

He bent down and craned his neck forward in order to see into the mirror while he combed back his hair and straightened his tie. Then he wriggled into a blue linen jacket which was a little short at the wrists, and went downstairs. In the hall he encountered his hostess, Frau Weber, who had evidently been waiting for him, for she bustled up and said in a matter-of-fact tone of voice as though informing him of something,

"Mr. Benson."

She always began like that, and then she would pause, and Christopher would feel that she expected him to speak, but he never knew what to say. Usually he just bent his head and smiled, and she would continue.

"Would you be so kind. This basket of fruit and these flowers. They are for my aunt. She lives in the Steingasse. Would it trouble you to take them to her? She is very old, you know. I shouldn't think of troubling you . . . but since you are going into the town . . ."

It was no trouble, he assured her, and took the basket and the flowers which she held out.

"Steingasse 9. Go over the bridge and turn right. Frä. Eckermann, Steingasse 9, fourth floor," she said, and as he descended the sloping meadow to the road Christopher could still hear her calling from the gate.

"Steingasse 9. Go over the bridge."

How much cooler it would be under the trees by the river, and he thought of the long line of acacia trees which from the hills looked like a row of green beads strung closely together. But the strips of road between each tree were wider than he anticipated and they were white with dust. The sun glittered on the river as though on a mirror that has been shattered into thousands of pieces. Christopher



sauntered along trying not to think of the heat and the basket of fruit which grew heavier at each step.

The bridge at last. Quite a number of people were passing to and fro, and some were leaning over the parapet watching the sluggish green water heaving under the arches of the old red sandstone bridge. In the corner where the bridge and the round tower of the gateway meet, stood an old match seller. The only thing that might be said in favour of his tattered clothes was that holes are perhaps cooler than patches. He was leaning against the wall, half in sunshine, half in shadow, and on the cobbled pavement at his side sat a little monkey. Christopher stopped. The monkey wore a dirty white linen coat, and he looked puzzled at all the people passing by. He turned his head from side to side, following the movement of the passing feet. He was not frightened, only bewildered. Every now and then he would shuffle a little nearer his master and look up appealingly, and the match seller would look down and his face would soften. A few people gave the monkey coins. He took them one by one in his long thin fingers, but they had no significance for him. He dropped them almost immediately and resumed his bewildered preoccupation with the feet of the passers by. One young fellow placed a coin on the monkey's head and the monkey put his arm up and took it off, only to drop it listlessly on the ground.

Christopher picked out a red zinnia from the bunch he was carrying and held it out. The monkey's fingers closed tightly round the stem and he looked solemnly at the flower and then up at his master. The man smiled, and the monkey shuffled a little nearer, and, still holding the flower, once again turned his attention to the passing feet.

Christopher walked reluctantly on, through the gateway to the old part of the town. It seemed stifling in the narrow streets and he was glad to come to a square in the centre of which a fountain splashed. He sat on a seat under a plane tree, and even in the shadow of the tree it was hot. The houses were huddled together round the square and looked as though they had nodded off to sleep. All the window shutters were fastened. A child ran across the square and was gone like a butterfly flitting across a meadow. Then nothing but the sunny houses and the blue shadow under the tree and the sound of water dripping into the stone basin. How still it was. A clock chimed, but to Christopher it seemed to come from far away as though out of his childhood. He thought of the people passing

to and fro on the bridge, and of people laughing and singing in the rooms behind the closed shutters, but they had nothing to do with the square which seemed to him so old that time had ceased to matter. Christopher sighed. He would like to have stayed there for a long time, but he picked up his basket of fruit and the flowers and moved slowly away.

A few minutes later he was climbing the flights of stairs to the old lady's flat. A brass knocker winked at him out of the shadow of the landing and his reflection in it looked like a gargoyle. He smiled and the gargoyle grinned. In a few moments the door flew open and Fraulein Eckermann stood before him. He had imagined her as a little bent figure, but here stood a tall, commanding personage. Her simple black gown, held at the waist by a knotted girdle, and her rather masculine figure and white hair reminded Christopher of a monk he had seen near the monastery of Stiftsmühle.

"Good afternoon," he said "I have brought this fruit from Frau Weber. She thought you would like it."

"Oh thank you. Then you must be Mr. Benson. How good of you to bring it. Now do come in. I am just making tea. I'm sure no Englishman could refuse tea. Now could you? Oh I have been in England! I know your ways . . . Come in. This is my sitting room."

She led the way through a little passage to a room which was in semi-darkness, for the shutters were closed to keep out the heat. At first the only things to be seen were the silver handles of the glasses and the pale china that gleamed like white flowers in a garden at dusk. Then chairs and tables loomed up, and finally Christopher could discern ornaments and several water colour drawings in gilt frames.

The old lady motioned him to a sofa which was drawn up to the table while she seated herself on a high backed chair facing him. Now she is sitting in her cell, he thought. Soon she will begin to tell her beads. But the old lady was more vivacious than he gave her credit for.

"Now tell me," she said brightly, folding her fat white hands in her lap, "Tell me. Where have you been since you arrived? The Castle? The Museum?"

Christopher shook his head.

"Neither yet. Chiefly walks in the woods and to the old villages along the river." He didn't like to say that he preferred

woods and villages to museums.

"Well," she said, "I must tell my niece to mind to take you to the castle. When I was in London I saw everything. Everything. We were sight-seeing from morning till night. That was forty years ago, but I remember it as though it were yesterday. We went everywhere. Westminster Abbey, British Museum, National Gallery. Everywhere.

So Christopher and the old lady sat drinking tea out of the glasses with silver handles while she recalled little incidents of her visit to London so long ago. She looked into Christopher's face with her kind mild eyes, and Christopher liked to see the little wrinkles that came all over her face when she smiled. After a while she got up and walked across to the window. She walked firmly and held herself erect, but every now and then she would hesitate and hold her arm out before her as though she were pushing something away. After opening the window and unfastening the shutters, she turned round.

"Look," she said proudly.

The sunlight streamed into the room. On the window sill was a box filled with flowering petunias, and looking over the top of them, Christopher saw in the distance the blue hills rising from the plain where the river flowed, and the red sandstone bridge with the twin-towered gateway. All very small, like the background of an early Italian painting. "Isn't it lovely?" she said. "I am old and cannot go out very often, you know. There are too many steps. They tire me. So I sit in my room and look out. Am I not fortunate to have such a view?"

Christopher nodded. And as he looked at the old lady standing quietly in the window in her long black gown, he found himself thinking of the square.

DOROTHY DIAMOND.



## INSTINCT OR REASON?

PHOTOGRAPHS BY THE AUTHOR

**I**T is a fascinating branch of zoological study that seeks to determine to what extent the actions of members of the animal kingdom, other than man, are guided by instinct rather than by reason. On one occasion, the writer asked a friend to watch through a microscope the behaviour of an amoeba.

As every beginner in biology knows, an amoeba is a tiny speck of protoplasm, without legs, without eyes, without mouth, and apparently without anything corresponding to a brain, even of the most primitive kind. It is one of the lowliest forms of life, progression in any direction being accomplished by the minute jelly-like body just flowing in that direction, its shape continually changing as it goes. If a particle of edible matter be met with, the protoplasm constituting the amoeba's body merely flows round it, thus engulfing and ultimately digesting it.

After observing the amoeba for some time, the friend looked up from the microscope and said, "Am I to believe that this little creature is not moving in a purposeful manner?"

What a question to set one thinking!

No brain, certainly, in any real sense of the word, yet the amoeba appears to be moving with a definite purpose. We may be told that it is merely reacting to certain external stimuli, but how hard it is not to believe that in some feeble and mysterious way it knows what it is about. And if we are tempted to attribute a purposefulness to such a lowly creature as an amoeba, how much more do we feel impelled to believe that reason directs the actions of organisms much higher in the scale of life, though still far below man.

Nevertheless, experiments appear to show decisively that many creatures whose conduct, at times, seems to be highly intelligent are in reality guided by that mysterious something, to which we refer, except in the case of the lowliest organisms, by the name "instinct."

A remarkable case of instinct came to the notice of the writer, in a very arresting way, a few years ago, when observing the behaviour of the young of the bird called the Lesser Tern.

Naturalists are familiar with the fact that this bird lays its eggs on the beach of certain parts of the sea-coast, using little, or no, nesting material of any kind. The coloration of the eggs—of which there may be three, two, or one—is such that they bear a marked resemblance to the surrounding pebbles, and for this reason are very difficult to find.

It is very interesting to wander over a large expanse of beach frequented by the lesser tern, seeking for the eggs. The efficacy of camouflage in this case will be brought home very forcibly to the seeker, for it is quite possible for him to be within a yard or so of the eggs, and even to be looking in the direction in which they lie, and yet for them to escape notice.

The first photograph shows three eggs lying on the beach exactly as they were found, but it conveys no adequate idea of the difficulty of finding them. To be shown the photograph is equivalent to having one's eyes directed to the eggs, owing to the beach-area in the picture being so limited.

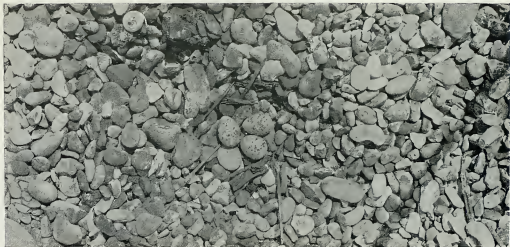
Just as the eggs are protected by camouflage, so too are the helpless downy birds which hatch from them ; indeed, it is difficult to see what useful purpose would be served by Nature in securing the safety of the eggs if the young birds were plainly visible to the eyes of their enemies.

The colour of the back and head of the young is a light fawn broken up by dark markings, and some idea of the extent to which they blend with their environment may be obtained from the second photograph.

Now, a moment's reflection will make it evident that even the most perfect camouflage would be of no avail if the young birds *moved* in the presence of an enemy. Indeed, as far as a human enemy is concerned, an apparently moving pebble, or small patch of sand, would but serve to excite curiosity and to draw attention to the moving object. Hence, when an intruder approaches, the young birds squat and remain perfectly motionless, being aided seemingly by warning cries from the flying parent birds, who, in virtue of their aerial positions, are better able than their offspring to detect an enemy at a distance.

Whether it be reason or instinct—and this we shall discuss later—which prompts the immature birds to remain motionless in the presence of danger, the prompting must be of a very urgent nature, as an experience of the writer tends to show.

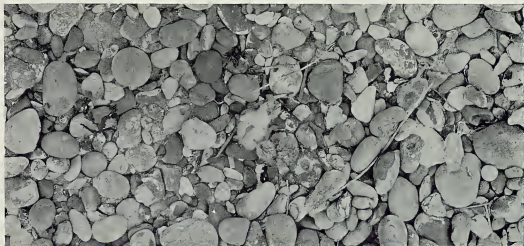




THREE EGGS OF THE LESSER TERN LYING IN THEIR NATURAL POSITIONS ON THE BEACH,  
SHOWING THE MARKED RESEMBLANCE WHICH THEY BEAR TO THEIR SURROUNDINGS.



TWO VERY YOUNG LESSER TERNS. A WONDERFUL CASE OF CAMOUFLAGE.



A YOUNG LESSER TERN LYING QUITE STILL WHEN INVERTED.





## INSTINCT OR REASON?

On one occasion, a young bird was found crouching on a beach very near to the sea, at a time when the tide was rising; it kept so still that one might have been excused for thinking it to be dead. A short time later, this small piece of feathered life was faced with what must have been to it a serious problem. Should it move when the water reached it, and thereby betray its presence, or should it remain still and allow the wavelets to flow over its downy body?

It would be interesting to know how many naturalists, if asked for the solution, would give the one adopted by the bird.

Astonishing as it may seem, the bird underwent the ordeal of total immersion, and persisted in its death-like pose beneath the water. This is the more remarkable in that, in all probability, it had never been immersed before, as the young birds are usually found some distance from the water's edge. It is not possible to state what the ultimate behaviour of the bird would have been, for after the first wavelet had passed completely over it, it was picked up and put in a place of safety.

In an attempt to decide whether reason or instinct urges the young terns to keep so still on the approach of danger, the experiment about to be described was carried out.

It must first be stated that the colouring of the underside of the young is quite different from that of the head and back, being, in fact, mostly pure white. Hence, if they were placed in an inverted position on the beach, they would *not* resemble the pebbles, and camouflage would cease to function, especially as the bird's legs would show distinctly against the white of the body. Would then the birds remain motionless when upside-down, or would they endeavour to return to the normal position, thus bringing camouflage into operation once more?

The matter was put to the test, a bird being placed on its back, as shown in the third photograph. It made no attempt to right itself but kept perfectly still as before. To the bird's way of thinking, evidently, absolute immobility was still the essential condition for safety, although to the eyes of the observer, the little creature was no longer a small part of the beach, but a tern!

The result of this experiment is truly astounding, for one would have thought that the handling of the bird would have indicated to it that it had been discovered, and that further quiescence on its part would serve no useful purpose.

We must bear in mind too that the new position was probably

far from comfortable, and that the bird, in being inverted, was passing through an entirely new and, doubtless, very alarming experience.

Other young terns have been experimented with in the same way, and, in general, the same result has been obtained. One bird lay quite still on its back for no less than fifteen minutes; some idea as to its feelings will, perhaps, be obtained by calling to mind what a lengthy period the two minutes silence on Armistice Day sometimes appears to be.

It is true that now and then an inverted bird will attempt to right itself, but this appears to be due to the fact that the experimenter has unwittingly placed it in an unstable position, thus making it impossible for the bird to remain stationary. The writer has found that if the experiment fails at a first attempt, it may succeed at a second, provided a smoother, and seemingly more restful, part of the beach be chosen as a couch for the feathered subject!

As far as the writer is aware, the behaviour of the birds when placed on their backs had not been determined previously by any observer.

Experiments similar to those just described have been carried out in the case of the Lapwing, with a like result. The young of this bird are also protected by camouflage, the colouring of the head and back being somewhat similar to that of the young terns, but darker. They are often found on grass-land, and, when crouching, closely resemble the small patches of earth found in such places; they are very difficult indeed to find. On ploughed land, the difficulty is even greater.

The underside of the body is white, and when placed on their backs in their natural environment, they are extremely conspicuous; far more so, in fact, than are the inverted young terns on a beach. Yet they remain still.

It appears impossible to escape the conclusion that the crouching attitude adopted by the young of the birds we have considered, is in no way connected in *their minds* with camouflage. Whether they be, in effect, invisible, or highly conspicuous to the eyes of their enemies, their behaviour remains the same.

Nevertheless, their normal behaviour is intimately related to, and bound up with, camouflage; for it must be obvious to the most superficial observer that Nature intends the crouching of the birds and the resemblance to their surroundings to work together, the one with the other. The two form a beautiful combination which protects

## INSTINCT OR REASON?

the birds from harm, and allows them to propagate their species.

The camouflage without the crouching would be useless. The crouching without the camouflage, as far as protection is concerned, would also, doubtless, be of little avail, otherwise Nature, we may well believe, would have made use of it. Whereas, we find that when a member of the animal kingdom bears little or no resemblance to its environment, it seeks safety, not by remaining still in the presence of an enemy, but in flight; for example, a rook, a fox, a mouse, and a host of others.

When then the young terns and lapwings remain so motionless, they are adopting a pose which may well prove to be for them the deliverer from death, yet they do so knowing not why. It is not reason that guides them, but instinct. Surely, no more remarkable case of the working of instinct can well be imagined.

Here are defenceless creatures, doubtless subject to fear, trusting for life to that which is beyond their powers of comprehension. Instinct calls to them with an urgent but uninformative voice, and they implicitly obey it.

We must bear in mind, paradoxical as it may seem, that the birds when crouching are fully exposed to view, though seldom seen; there is no screen to shield them from the eyes of their enemies. We have but to imagine ourselves, with their mentality, in a like position at a time of danger to realise the wonder of it.

HENRY J. TOMLINSON.



### THREE PARSONS

*(Continued from Wessex, 1934)*

WARNER was a most prolific writer. Allibone credits him with 38 titles, and the Dictionary of National Biography with 44. In the following bibliography I want to stress the fact that not only was he prolific, but of a versatility that was extraordinary. In an article on De Foe's story of the Great Storm<sup>1</sup> Mr. Druitt of Christchurch emphasised that De Foe was a Prince of journalists: no doubt he was, whether one applies the test of quantity, quality, rapidity, or variety. But I think Warner was a greater journalist, as I hope to shew directly. Quantity is a poor test: any dullard can produce a mass of indigestible matter which no one would read: yet surely quantity is something that must not be disregarded? One could not describe any writer as a journalist whose brilliant work was limited to a few pages. Of quality there must of course be almost as many opinions as there are critics: but I am bold enough to assert that Warner's work, although unequal, was of consistently high quality: there is little taint of Grub Street about it. For rapidity, his record is remarkable, as one may learn from the dates of publication of his books. But I think that I may claim that, in variety, Warner was a greater writer than even De Foe. On these last two counts I appeal to the remarkable record of the first few books which he published.

What constitutes a great Journalist? Of course the proverbial "pen of a ready writer" is of the first importance: but what is a ready writer? I think that he is one who can produce readable matter on any topic, without research, and at the shortest notice. His knowledge must be apparently encyclopaedic. He must have no noticeable predilections. And, most important of all, he must have that rare journalistic touch, which turns dull facts into brilliant gems of news; that lightens and illuminates every statement with wit or originality of thought: that presents the essence of his news in the most intriguing light. As an observer, the clever journalist picks out the salient facts, and ignores the less necessary ones: and he sees Drama or Humour or Whimsey in many a situation which ordinary people regard as commonplace. I could fill many pages with pertinent

<sup>1</sup> Christchurch Miscellany, April, 1926.



VICARS HILL LODGE, BOLDRE.  
1934



VICARS HILL, BOLDRE.  
1829





### THREE PARSONS

quotations from Warner which illustrate this quality of his writing. I mentioned a few in describing his school days at Christchurch : thus his picture of the Mayor "shaped like an enormous turtle : of marvellous obesity" : the story of the lady "who feared to be buried alive" ; and others. But the *Recollections* is full of amusing tales which the quick journalistic brain seized on, and which would have passed unnoticed by most people. There were all the odd people he met in and around Christchurch. There were many oddities to be found in Lymington. One of them was the Revd. Philip Le Brocq, with whom he collaborated in producing his Domesday Book. Le Brocq was a curate at Milton, and at one time of "Ealing," and lived at Ashley Hill. Whether the Ealing was the Eling near Totton, I know not : The Vicar, Mr. Thistle, tells me he cannot find any record of Le Brocq. But in the title of a book written by him, "Sketch of a Plan for making the New Forest a Real Forest," 1793, he describes himself as *Curate of Ealing*, which was frequently the old spelling.

Le Brocq had an inventive brain. Thinking that the orthodox methods of roofing were unnecessary, he invented a new form of roofing which consisted of tarred brown paper carried on light laths, and this he put on his own house. In the summer the experiment was most promising : but Warner tells us : "The gloomy month of November came : his wings loaded with more than the usual weight of rain ; and, accompanying blasts 'Of force sufficient to uproot the Oak,' the filigree woodwork of the roof was shaken out of its bearings : the paper became saturated with wet : the gutter was choked : and at length, dislocated, shattered, melted, and overwhelmed, down came with hideous ruin the unhappy roof : deluged the house : half drowned the family : and destroyed every anticipation of success from the projected patent."

Le Brocq had an ingenuous proposal for paying off the National Debt by voluntary collections : another, for turning gravel pits into vineyards : but his best was a new system of education imparted by ambulatory schooling on the platonic method. He advertised for pupils who were to be housed under the direction of an *accomplished matronly housekeeper*. Two pupils were secured. The elder one, aged 16, ran away with the housekeeper (a buxom widow of thirty) and the remaining one was promptly removed by his anxious parents !

However, only by a bibliographical analysis of Warner's work can I hope to bring forward irrefutable proof of its journalistic excellencies. Of the 44 books listed in the Dictionary of National



Biography there happen to be only nine which were produced while he was still resident in the New Forest : all the remainder were written at Bath, or at one of the Country Vicarages which later in life he occupied. But there is a very clear cut line of demarcation between his life in the New Forest and its subsequent history in the West of England. It is singular that between the Richard Warner Junior of Sway, and the Revd. Richard Warner of Bath, there is a great gulf fixed. When he got to Bath he seems to have forgotten his earlier days : he makes no reference to them, and none of his books are concerned with Hampshire interests, except in his *Miscellanies* 1819, and *Literary Recollections* 1830, which are retrospects.

Here is his record of bookmaking while he was still a New Forest writer :—

1. Companion in a Tour round Lymington. Published May 1789, by Baker of Southampton.
2. Hampshire extracted from Domesday Book 1789, 4to.
3. A Southampton Guide 1790, 12mo.
4. Antiquitates Culinariae 1791, 4to.
5. An attempt to ascertain the situation of the ancient Clausentum 1792, 4to.
6. Topographical Remarks relating to the South Western parts of Hampshire. 2 vols., 1793, 8vo.
7. Agriculture of the Isle of Wight 1794, 4to.
8. The History of the Isle of Wight : military, ecclesiastical, civil and natural. To which is added a view of its agriculture 1795, 8vo.
9. Netley Abbey. A Gothic Story. 2 vols., 1794-5.
10. Collections for a History of Hampshire . . . by D. Y. with the original Domesday of the County . . . by Richard Warner. In six volumes. London 1795, 4to. (Five vols. bound in three).

I cannot allow these dry bones to stand without some comments which I think will clothe them with some living flesh of interest : writing in 1830, Warner's memory of his early work is somewhat faulty. As shewn by the dates of publication, which I have verified from the copies before me (except No. 3 and 9 which I have not seen) the author gives a list of these books in the wrong order. He says

### THREE PARSONS

of the Southampton Guide (1790) "Of the contents of the duodecimo I recollect nothing except its Title". Moreover some of his titles are incorrectly quoted.

Let us look at them in order of date.

1. *Lymington Tour*, of 265 pages, was the ancestor of many Lymington Guides which were published by King : but I don't think that Warner was sponsor for any of them. He certainly was not tempted to produce a second edition ; for when the publisher's account was rendered, he had to pay an adverse balance of £22 17s.

2. *The Domesday Book*, produced in the same year, was a much more ambitious performance. Here, in a Quarto of 327 pages, is contained a transcript of that part of Domesday Book which relates to Hampshire. Warner undertook to copy the original manuscript, which was then stored in the Tower ; to expand the abbreviated Latin of the Norman scribes into translatable Latin ; to write the preliminary dissertation, notes, and glossary ; while his friend Le Brocq was to translate it, and see the book through the Press. Apparently Warner was left to complete the work by himself. I don't profess to criticise the book, but anyone who looks at it must allow that it was a remarkably plucky effort on the part of a very young and inexperienced writer.

Be it noted however that, according to Sir Henry James, in the edition published officially by the Ordnance Survey Office in 1862, there was a folio edition issued in 1783 in modern type, which would have been available to Warner, and would have lessened his labours.

3. *A Southampton Guide*, 1790. Although Warner forgot the contents, he admits that he received £5 for the copyright of this : I have not seen a copy of the first edition : unfortunately neither the British Museum nor the Free Library, or College Library at Southampton, nor the County Library at Winchester, nor the Library at Bournemouth possesses it. My authority for the Title is the *Bibliotheca Hantoniensis*<sup>1</sup>. But I possess a copy of *The Southampton Guide*, New Edition Southampton. Published by T. Baker: Anonymous and undated, but later than 1805. I think that this is more likely to be the work of John Bullar than of Warner, judging by the internal evidence.

4. *Antiquitates Culinariae*, 1791. This book was based on a M.SS.

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<sup>1</sup>*Bibliotheca Hantoniensis*, Gilbert & Godwin, 1891.

belonging to Warner's acquaintance Gustavus Brander, called *Forme of Cury*; and it was (most disastrously as it happened) "adorned with cutts." Captain Grose, the well known Antiquary, suggested that Warner should use, as one illustration, a remarkable picture called A Peacock Feast, which had appeared in a book issued by John Carter. The picture originally had been engraved from a sepulchral Brass in Kings Lynn Church, so really it was not Carter's copyright: moreover Grose had obtained Carter's verbal permission for Warner to use it. The Book and engraving appeared, and very soon Warner was charged with Literary Piracy. He fought the case; lost it, together with £70 in costs; and the unsold copies were ordered to be defaced by the removal of the pirated engraving.

Most fortunately I possess a copy of the book with the Peacock Feast and the other "embellishments."

5. *Clausentum*. "An attempt to ascertain the situation of the ancient Clausentum," 1792, was another antiquarian venture of Warner's. I don't know how much credit is due to him for the initial suggestion that Bitterne Manor would prove to be the site: but excavation proved that he was right. One curious circumstance may be recorded. The title page is adorned with a singularly inappropriate drawing of a ruined Abbey. This was contributed by Warner's Vicar, Gilpin, and was engraved by Alken. Warner was in a hurry to go to press, and chose the drawing from Gilpin's portfolio, in spite of the Vicar's demur at its incongruity. There are other circumstances worth noting. Warner's little book was issued as an appendix to Englefield's *Walk through Southampton*, second edition, 1805: but as his title is dated 1792, I assume that the first edition was actually published at that date. The title is illuminating, in that it describes the author as the Revd. Richard Warner, of Vicar's Hill, near Lymington. Hitherto he is described as of Sway. Vicar's Hill, Boldre, was the Vicarage of Mr. Gilpin. Did Warner live with him: or at Vicar's Hill Lodge, next door? The Lodge was later on occupied by Revd. E. H. Elers, while a curate to his Father-in-law.

6. *Topographical Remarks*, 2 vols., appeared in the following year. The title somewhat exaggerates the contents, which cover only the country between Beaulieu, Lymington, and Christchurch, with a chapter on the Isle of Wight: but the work is very carefully done, and must have been the fruit of much scholarly research. It has served the purpose of a good many later writers on these three places.

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Warner had a very serious misfortune while these volumes were going through the Press, which must have been a bitter disappointment to him. The work was planned to contain some twenty illustrations, which were reproduced from the original drawings of Grose the antiquary, which Warner had purchased. The seven hundred and fifty copies of the book were printed ready for the binder, but, only a week before publication, all the copper plates and impressions were destroyed in a fire in St. Martin's Lane at the house of the unfortunate copper-plate printer.

As Warner was at school in Christchurch Priory, his account of the Priory, which covers 110 pages, may be regarded as a particularly valuable and intimate record of the building as it was 140 years ago ; although a student of architecture would naturally prefer to consult Ferrey's *Christchurch* of 1834, which is most beautifully illustrated.

7. *The Agriculture of the Isle of Wight* was Warner's next effort. It was issued, with the General View of the Agriculture of the County of Hants, which was written by Abraham and William Driver in 1794, as one of the series of County Surveys which were issued by the Board of Agriculture. As the Island was then within the County of Hants, there was good reason for publishing Warner's Isle of Wight with Driver's Hants in one Volume : but thereby Warner's contribution has generally been overlooked. There is no particular merit in it ; obviously a Pot Boiler, given to a local Journalist, and written with no special knowledge or even interest in the subject. Please to note that it was reprinted in "Collections for a History of Hants," and re-issued by Warner with his "History of the Isle of Wight." In his *Recollections* Warner writes of it :—"It was a bold attempt ; I know not how I executed it : I fear but indifferently."

8. Next year (1795) Warner published his "*History of the Isle of Wight* : military, ecclesiastical, civil, and natural. To which is added a View of its Agriculture."

For some reason he referred to this book in his *Recollections* as *An Abridged Civil and Natural History of the I.W.* I cannot explain the use of the word "Abridged." The book is an octavo of 311 pages ; and is avowedly based on Sir Richard Worsley's *History*<sup>1</sup> and "Indebted to that elegant Quarto for most of its materials." The dedication is dated from Bath, 1795. The appended View of its

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<sup>1</sup>History of the Isle of Wight, 1781, Sir Richard Worsley.

Agriculture is really only a revised Second Edition of No. 7. The book contains a rare and interesting "View of the Needle Rocks in the year 1760," which shews the famous rock known as "Lot's Wife" which fell into the sea about 1770<sup>1</sup>

9. Of *Netley Abbey* (1795) I have not seen a copy. It was a two volume novel, written in haste, without plan or plot: "but it was well received, and lived, like other romances of that period, its little day."

10. But there was another book, of which I have said nothing as yet, which is as curious a case of piracy—if piracy it was—as was ever recorded.

*Collections for a History of Hampshire and the Bishopric of Winchester . . . Isles of Wight, Jersey, Guernsey, and Sarke*, by D. Y. with the original Domesday of the County . . . by Richard Warner. In Six Volumes. London 1795, 4to.

As a matter of fact, this book was in five volumes, which are usually bound in three. The title page is so artfully printed as to mislead the casual reader that the Book as a whole, and not only Domesday, was the work of Richard Warner. When his attention was called to the publication of this very mediocre compilation, Warner was furious, and devoted three pages of invective and explanation to shew not only that he was not the Author, but that the mysterious D. Y. had had the audacity to incorporate "not only my Domesday Book, verbatim ac literatim: but also nearly the whole of my "History of the Isle of Wight," "Clausentum," and "Topographical Remarks." I have made a careful search of these five volumes in three, and I must unhesitatingly say that they offer a good example of a careless "paste and scissors" job. The arrangement is bad, there is an absence of balance: and absurd prominence is given to matters of small moment. For instance, 20 pages are given to the Elvetham Entertainment given to Queen Elizabeth.

But it must be remembered that the Title is *not* "a History of Hampshire, &c." but "Collections for a History of Hampshire . . . by D. Y." If D. Y. was merely a collector, or Paste and Scissors Journalist who compiled a scrap book, Warner really had no complaint, except that his work had been used without his authority. Yet, as the learned Bibliotheca Hantonienses remarks:—"It seems incredible that respectable Booksellers whose names are on the Title Page

<sup>1</sup>In neither of two drawings of the Needles published by Worsley in 1781 does the Lot's Wife appear.

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(Rivington, Cadell, and others) should have lent themselves to so gross a literary fraud."

It is true that Warner had elaborated plans for a big History of Hampshire, and had announced it in 1791. It was to be issued in three volumes quarto, and would contain a History of the County, as a whole, as well as of each Parish separately: local biography, genealogy, and natural history: antiquities: a collection of unprinted Deeds and Documents: it was to be embellished not only with Maps, but with views of every private mansion and family seat. The work was to be completed within nine or ten years: and the price was to be Six Guineas. All this is extracted from the prospectus attached to his *Clausentum*. He issued an amended Prospectus (reprinted at the end of the *Literary Recollections*, vol. 2.) wherein he altered the plan from three volumes quarto to three volumes folio, and the price from six guineas to twelve guineas<sup>1</sup>. And in vol. I of the *Recollections* he tells the story of the support he got for the proposal, and its ultimate abandonment for lack of funds. He parted with his collection of materials for about a third of the money he had spent on gathering them. But Warner's abortive proposal was very different from the mysterious D. Y.'s performance. The latter contained the following items which were not proposed by Warner:—

- (a) Warner's Domesday.
- (b) The Agricultural Surveys of Drivers and of Warner.
- (c) The History of Jersey by Fall (Falle).
- (d) The Histories of Guernsey and of Sark.

I notice that the History of Sark did not overburden the pen of D. Y. for he dismisses it, at the close of the last volume, in less than half a page! Warner's claim that the wicked D. Y. had stolen his *Clausentum*, as well as his other goods, is apparently unjustified, at least I cannot find it. But the piracy was gross enough without it.

This bibliography (tedious to everyone who is not a book lover), has I hope established my contention that Warner was in every way a Great Journalist. An output of no less than nine books in seven years; books which involved intensive research into unfamiliar fields of knowledge, and were based on History, Antiquities, Archaeology, Architecture, Genealogy, Natural History, Tradition, and to a great

<sup>1</sup>The proposal was almost as grandiose as the Victoria History of Hants in six volumes, 1914, which was the team work of many specialists.



extent on original observation : all from the pen of a young man between the ages of 26 and 33 : and produced in the scanty leisure of a country curate : surely a remarkable performance.

I know nothing, and have said nothing of Warner in his professional capacity. His many volumes of sermons appeared after his migration to Bath. Nor do I know any more about his private life than he disclosed in his *Recollections*. He was married, for he speaks somewhere of his wife (who was Ann Pearson\*) and a daughter, Ellen Rebecca. His portrait appears in his *History of Bath*, 1800, painted by Williams, engraved by Harding : and the D. N. B. mentions two others.

Before taking a farewell of Warner in his new Home, at the beginning of his new life in Bath, I may mention that his sister Miss Rebecca Warner, whose address was also at Bath, was the authoress of a three volume novel entitled "*Herbert Lodge : a New Forest story*." Bath 1808, 12mo. (not recorded by D. N. B.) as well as of "*Original Letters . . . with biographical illustrations*, Bath, 1817, 8vo., and "*Epistolary Curiosities*," 1818. These should be considered more properly with Warner's literary life in the West of England.

W. FRANK PERKINS.

(*To be continued.*)



\*Miss Pearson of Tettenhall near Wolverhampton. *Gent. Mag.*, 1804.



## ADULT EDUCATION IN WESSEX

### SOME IMPRESSIONS AND CONTRASTS

MY experience in the South has been too short to inspire me with any great confidence in writing upon the work of Adult Education in Wessex. After a short six months my impressions are still largely first impressions, and therefore to be presented only with considerable diffidence. There are people, I know, who set great store by first impressions, assured that they are more likely to be true because less subject to locally acquired prejudices. A view too long, they would protest, clouds the vision, an association that time has ripened into intimacy blunts the discernment. To these I would reply that if the newcomer requires time to cultivate new prejudices, he also needs time to shed old ones; so that in this respect impressions early or late may suffer equally. I would urge further that first views at best can only be superficial and unreliable, and if expressed at all, it must be with a due hesitancy and qualification.

The special conditions under which the work of Adult Education has to be carried on here in the South provide quite a contrast to those with which I was familiar in the North of England,—a contrast admirably epitomised in the words: Rural South and Industrial North. It is true that there are many difficulties and problems common to both areas. It is true also that in parts of Northumberland, Cumberland and even of Durham one meets conditions similar to those here in the South. Urbanised and industrialised as is the North, there yet remain large areas essentially rural in character. Let anyone with doubts take an unreliable car into Weardale or Teesdale, or westward across the moors from Newcastle. But even so, the distinction rural South and industrial North stands, and in that distinction rests a number of important problems which are peculiar to the South.

The greater part of Durham and a broad belt on the north side of the Tyne stretching as far west as Hexham is dotted with colliery villages, each representing a considerable aggregate of population. Here is indeed a fertile field for the Tutor Organiser. Each village is a prospective educational centre, with ready-made contacts in

trade union lodges, branches of political parties, fervent and wide-awake non-conformist religious bodies, miners' welfare committees, co-operative guilds, and small but eminently promising groups of local government members and officials ; and what is perhaps equally important, almost every village boasts its Hall, centrally situated, where classes may conveniently and cheaply be held. Difficulties will be encountered. The organiser when making original contacts will find a suspicious reluctance to have anything to do with a University Body. Extension courses have made little headway as yet in the colliery villages. He will have to meet the suspicion, largely inculcated by the propaganda of the N.C.I.C., that his offered educational facilities are intended to wean workers from their trade union or political party loyalty. Even the W.E.A. is not immune from this suspicion. But the material equipment for classes is there ; the physical possibilities of educational centres exist almost everywhere. And more comforting still, there is undoubtedly present a latent but nevertheless real desire for education, which if properly stimulated and carefully nurtured leads to very useful work. There are not, and never have been so far as I know, any full-time Tutor Organisers north of the Tees ; but there is a highly commendable record of successful class work. In this is afforded striking evidence of the comparative ease with which Adult Education may be developed in the North. If further evidence were required it is to be found in the remarkable development of Extension work carried out last year by University College, Hull, in an area very similar to that of which I am speaking.

In contrast, the organisation of classes in the South is a task of great difficulty. Little could be done in Wessex without full-time Tutor Organisers of exceptional quality and energy. There is not the number of compact social aggregates. The aggregates are not homogeneous, and therefore not so readily grouped on the basis of similarity of calling and outlook. Villages are small for the most part and scattered. Contacts with promising groups are difficult to establish. The Local Church groups and Women's Institutes provide possibilities. But unless someone of influence in village circles can be found who is interested and willing to assist in organisation, the establishment of worth-while classes is nearly impossible.

It is frequently difficult, moreover, to secure a suitable place for class meetings. Village schools do not as a rule provide convenient accommodation. The seating available brings no comfort to adults.

It is sometimes quite distressing—it cannot be openly laughable—to see large angular men and generously proportioned women trying in vain to dispose themselves with just a modicum of comfort in seats built to accommodate infants. Lighting facilities very often are bad, and in scarcely any of the schools is it possible to illustrate a lecture properly by lantern slides or films. While in the evenings, with fires banked down in the heating chambers, school rooms become cold and cheerless places. At some centres the village 'Hall' may be used; but many of these, owing to structure and it may be to the high cost of fuel, are like the school rooms, uncomfortably cold and dreary in the winter evenings. And generally speaking the domiciliary conditions available for classes leave much to be desired, and adversely affect the getting together and keeping together of promising groups. The North is, as I have indicated, much better served. With money secured largely from the Miners' Welfare Levy well-equipped halls have been built in most colliery villages. Co-operative Societies too have built halls in many places. And either of these can, as a rule, be secured for educational purposes free of charge. Where a charge is made, it is usually too small to interfere with the holding of the class.

Another contrast provided by the South exists in the composition or personnel of its classes. My first glimpses of southern classes left me with two outstanding impressions. First, so far as I could see, the number of manual workers in each class was relatively small. Second, in almost every class there were more women than men members. In the case of Extension classes these features were particularly noticeable. Later I was to discover they also characterised W.E.A. classes, without being quite so clearly marked. Fortunately, figures have been compiled by the W.E.A. for the year 1933-34 showing the occupational distribution of class members in different districts. The figures are rough, and the classification adopted not altogether suitable for the assessment of the second of these two features; but they afford nevertheless a useful indication of the position. In the Southern District, which is the University College Extra-Mural Area, out of a total membership (of Tutorial, Extension, One-Year and Terminal classes) of 1294, manual workers numbered 339, or 26.1%. Concerning the proportion of women members only an approximate estimate is possible. In the W.E.A. compilation 387 members of the total of 1294, are classified as being employed in domestic and home duties. These may safely be further

classified as women, and under this head they account for just under 30% of the total membership. The actual proportion, however, is greater than this; for it is reasonable to suppose that there is an appreciable number of women included in other classifications such as teachers, clerks and shop assistants, and professional workers. If my personal observation were to decide the matter I should say that the proportion of women members was at least 40%.

In the North the occupational distribution of class members is very different. According to the W.E.A. figures, out of a total membership of 4258, manual workers account for 2019, or nearly 50%, while there are only 760 listed as household or domestic workers, about 17% of the total membership. Again this latter figure needs to be supplemented by a number of women included in all probability in other classifications. But even so the number of women members in northern classes is comparatively small, and probably does not amount to more than 20%. I should say from my own experience that if the classes of the large towns were excluded the proportion of manual workers would be considerably increased, and the percentage of women members as considerably reduced. In the classes of the colliery villages one only occasionally met members who were other than manual workers, and women members were remarkably few, some classes having no women members at all.

It is impossible to go here into all the considerations which might easily arise from this contrast. There is one feature of it, however, about which I feel disposed to enquire, and that is the apparent disadvantage of the South in its appeal to manual workers. While the association of a large number of professional people with our classes is not to be regretted, and it is very gratifying to find so many women interested, it must not be forgotten that part of the purpose of an Extra-Mural Department is to bridge the gulf between the University and working class people. Since workers cannot come in large numbers to the University, the University must be taken, via the Extra-Mural Department, to the workers. With this in mind it must be regretted that the number of manual workers associated with our work in Wessex is so small. Whatever the shortcomings of the North may be in other respects, this is one in which the position of the South leaves something to be desired, and about which some little thought may appropriately be concentrated.

The apparent failure to attract manual workers here in the South as they are attracted in the North cannot, I think, be completely

explained by pointing out that the number of manual workers from which it is possible to draw is relatively small, although this is obviously an important factor. Nor am I disposed to believe that it is because the rural worker has less innate disposition or capacity for educational development than that manifested by his fellow in the industrial areas. I incline rather to the view that it is due fundamentally to the fact that the possibility of and the need for such development cannot be presented to him in the striking form and favourable circumstance possible in an industrial centre. In the rural village, life is nearer to nature and therefore more lethargic and complacent. The influence of work among fields and woods, among the colours and scents of a countryside free from the forbidding sight of factory walls and belching chimney stacks, work which must inevitably await the sluggish tempo of natural processes, can only be the influence of a restraining and almost resigned complacency. What books can offer the rural worker anything half so full and satisfying as the beauty which nature everyday spreads wide for his scrutiny! What lecture can give him such converse with the basic processes of life as watching the coming and going of the seasons with all that the changes imply, from the first bud on the hedgerows to the last falling leaf! If he has the capacity for observation and contemplation, and he must have that to be of any use to Adult Education, he must be influenced by such an environment. Let his toil be ever so arduous, and his economic conditions ever so deplorable, there will yet be engendered an attitude that robs the appeal of the educationalist of more than half its force. The essential patience, the natural setting of rural life, must be of necessity make him feel less disposed to the stir and agitation which always precedes sustained and organised educational effort.

It is quite otherwise with the worker in the industrial area. Instead of the beauties of the rural countryside he has the darkness of the mine, the ugliness of the factory. Instead of the patience of natural productive processes he has the piece rate system, the Bedaux system, the feverish discipline of the machine, which heed neither the passing of the seasons nor the wonders of natural growth. At the end of a day's work for the peace of the wayside village he has the clamour of a mean and ugly street. The hurry and strain, the smoke and grime, the dreary, treeless, and often sunless streets of life in an industrial centre send hundreds of workers to the public libraries; and it is but a short step from books to the Tutorial or Extension

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Class. In the educational facilities there is offered a temporary, it may and occasionally does mean a permanent, escape from the depressing conditions of industrial life.

In this difference of occupational and social environment, in this distinction, Rural South and Industrial North rests the basic reason for the difference of response to the appeal to manual workers in Wessex. Other influences, other reasons there may be, but this is fundamental. It is indeed behind all the special difficulties with which Adult Education in the South needs to contend.

If, however, choice had to be made between the North with its relatively simple task in Adult Education but its ugly industrial background, and Wessex with its rustic beauties and its special problems, the educationalist without hesitation would choose Wessex, comforting himself perhaps by the reflection that special difficulties make work more inspiring and much more worth while, and that everything considered there is probably more occasion for rejoicing over one southern success than over the hundreds of more easily won victories of the North.

J. PARKER.





## THOMAS HARDY AND RELIGION

IT is somewhat surprising that even at this distance of time, when Thomas Hardy has been dead for eight years, controversy should still continue respecting his attitude towards religion generally, and the Church of England in particular.

Even more surprising is it to find that there are still those who proclaim him "Agnostic" and "Free-thinker," and that during his lifetime the phrase "enemy of the Church" was freely flung at him.

Having regard to the several admirable biographies that have been written of this great Victorian and Edwardian novelist and poet, and particularly those exhaustive studies of his life, character, and works "Early Life of Thomas Hardy," and "The Later Years of Thomas Hardy," by his widow, Mrs. F. E. Hardy, one would have thought that his true attitude towards religion and the church would have been demonstrated beyond question.

Hardy has himself defined his true position on this subject in more than one passage in his works. Particularly does he make this clear in the "Apology" he prefixed to his "Late Lyrics and Earlier" at the beginning of 1922. In common with most other earnest thinkers of that period, he had for at least two years previously been interested in conjecture on rationalisation in the English Church. There had been rumour for some time previously of a revised Liturgy, and his hopes were accordingly raised by the thought of making the Established Church comprehensive enough to include the majority of thinkers of the previous hundred years, who had lost all belief in the supernatural. When the new Prayer Book appeared, however, his hopes were doomed to disappointment, and he found that the revision had not been in a rationalistic direction, so that from that time it came about that he lost all expectation of ever seeing the Church anything like completely representative of modern thinking minds.

This he made abundantly clear in a letter he wrote to an Oxford correspondent dated April 27th, 1926, shortly before his death. His correspondent was one of four who had signed a letter to the "Manchester Guardian" urging the necessity for further reformation of the Prayer Book Services, and who had sent a copy of this com-

munication to Hardy asking for his views upon it.

This reply reads as follows :—

"I have read your letter with interest, also the enclosure that you and your friends sent to the "Manchester Guardian" particularly because, when I was younger I had a wish to enter the Church.

"I am now too old to take up the questions you lay open, but I may say that it has seemed to me a simpler plan than that of mental reservation in passages no longer literally accepted (which is puzzling to ordinary congregations) would be just, to abridge the Creeds and other primitive parts of the Liturgy, leaving only the essentials. Unfortunately, there appears to be a narrowing instead of a broadening tendency among the clergy of late, which, if persisted in, will exclude more people from the Church. But, if a strong body of young reformers were to make a bold stand, in a sort of New Oxford Movement, they would have a tremendous backing from the thoughtful laity, and might overcome the retrogressive section of the clergy.

"Please don't attach too much importance to these casual thoughts, and, believe me,

Very truly yours,

T. H."

This reference to his desire when a young man to enter the Church is decidedly interesting, and shows a side of Hardy's character that is not so generally realised at the present day as it deserves to be. His principal biographer explains this in "The Later Life of Thomas Hardy" in the following words :—

"As a child, to be a parson had been his dream ; moreover, he had several clerical relatives who held livings, while his grandfather, father, uncle, brother, first wife, cousin, and two sisters had been musicians in various churches over a period covering more than a hundred years. He himself, had frequently read the church lessons, and had at one time as a young man, begun reading at Cambridge, with a view to taking Orders."

"His vision had often been" continues Mrs. Hardy, "that of so many people brought up under Church of England influences, a giving of liturgical form to modern ideas, and expressing them in the same old buildings that had already seen previous reforms successfully carried out. He would say to his friends, the Warden of Keble, Arthur Benson, and others, that if the Bishops only had a little

courage, to modify the liturgy by dropping preternatural assumptions out of it, few churchgoers would be found to object to the change for long, and congregations would be trebled in a brief time."

How sincerely disposed towards questions of religion Hardy was as a young man, and how closely he studied them, and sought for the truth was clearly manifested in the days when he was studying to qualify as an architect under Mr. Hicks at Dorchester (the "Casterbridge" of his novels).

Here he came into contact with fellow pupils, Bastow and Perkins, the latter being a son of Mr. Perkins, for some time, Baptist Minister in Dorchester, and through these he was led to consider seriously the question of Adult Baptism. Bastow had been brought up in the Baptist faith, and appears to have been extremely—even pugnaciously—doctrinal in his views, and declared that he proposed to be baptised, as, indeed, he was shortly afterwards.

This led Hardy to consider whether he should not take a similar step, despite the High Church atmosphere in which he had been brought up. In his uncertainty, he sought the counsel of his Vicar, an Oxford man, though apparently with no great breadth of thought.

The utmost that he could do, seemingly, was to lend to the youthful seeker of guidance Hooker's "Ecclesiastical Polity," a work not particularly likely to assist in any effective solution of the problem with which Hardy found himself confronted.

That he went very deeply into the matter, however, is certain, as is his surprise at the poverty of the arguments brought forward in support of infant baptism. His convictions in favour of adult baptism gradually weakened, and, as time went on, disappeared despite all the arguments that his fellow pupils sought to bring to bear upon him.

Thomas Hardy was younger than his two companions, but he seemed to have possessed a breadth of view which they lacked, and while perceiving that there was not a shred of evidence in favour of infant baptism in the New Testament, he, at the same time, realised that Christianity did not hang on temporary details that expediency might modify, and that the practice of an early few in the early ages could not be binding on the multitudes in differing circumstances when it had grown to be the religion of Continents. Here, indeed, in a few words, may be summed up the true attitude of Thomas Hardy, towards the Church and Christianity as a whole.

That, at times, in his later years, Hardy somewhat bitterly, but certainly not without cause, resented the severe criticisms of his position towards the essential things of life was made clear in 1917, when an article in "The Fortnightly Review" by the late Mr. W. L. Courtney, then its Editor, dealing with Hardy's writings generally and in particular, "The Dynasts" made appeal to him, not alone for its appreciativeness, but by the attitude the reviewer took up towards certain aspects of this drama.

This provoked the author to make the following spirited reply :—

"Like so many critics, Mr. Courtney treats my works of art as if they were a scientific system of philosophy, although I have repeatedly stated in prefaces and elsewhere, that the view in them are *seemings*, provisional impressions only, because they represent approximately the impressions of the age, and are plausible 'till somebody produces better theories of the universe.

"As to his winding up about a God of Mercy, etc.—If I wished to make a smart retort, which I should really hate doing, I might say that the Good-God theory having, after some thousands of years of trial, produced the present infamous and disgraceful state of Europe—that most Christian Continent!—a theory of a Goodless and Badless God (as in "The Dynasts") might perhaps be given a trial with advantage.

"Much confusion has arisen, and much nonsense has been talked latterly in connection with the word "atheist." I have never understood how anyone can be one except in the sense of disbelieving in a tribal god, man-shaped, fiery-faced, and tyrannous, who flies into a rage on the slightest provocation ; or, as (according to Horace Walpole) Sir Francis Dashwood defined the Providence believed in by the Lord Shrewsbury of that day to be a figure like an angry old man in a blue cloak . . . Fifty meanings attach to the word "God" nowadays, the only reasonable meaning being, "*the Cause of Things*," whatever that cause may be, (in another place Hardy says, "cause means really but the "invariable antecedent"). Thus, no modern thinker can be an atheist in the modern sense, while all modern thinkers are atheists in the ancient and exploded sense."

In this connection, and according to Mrs. F. E. Hardy, he said once—perhaps oftener—that, although invidious critics had cast slurs upon him as Nonconformist, Agnostic, Atheist, Infidel, Immoralist, Heretic, Pessimist, or something else equally opprobrious in their eyes, they had never thought of calling him what they might have

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called him much more plausibly—churchy—not in an unintellectual sense, but in so far as instincts and emotions ruled.

That is Hardy's own defence of his attitude towards religion and the Church, and, as such, must perforce be accepted.

GUY HESELTINE.



## SKETCHES FOR THREE PORTRAITS

by D. B. QUINN

### I.

FINGERS that grasp at life,  
from line to line suggesting  
the passionate design—  
summer's dry wind or  
dark weather under the trees—  
that reason cooled,  
set before paint was spread.

And in his eyes, light  
hates and discordances, despair  
until  
echoing hands over the tinkling keys  
levelled the stark monster.

### II.

It was not strange  
the way he grew  
upright from the ground and limber,  
tightly rooted and yet slimmer  
than firtrunk, smooth as ash.

Eye clear, untroubled  
till the glimmer of  
a shadow over the blue—  
equipoise derided—but  
not for long.

The equal petulance  
of his voice,  
the sharply graven lips,  
ears edged somewhat angular,  
and the hands stiff,  
shaped in competent mould  
and never  
held fast in a nerve-grip  
or too-tight web of thought.



### SKETCHES FOR THREE PORTRAITS

The slight  
deprecation of enthusiasm,  
the ' Yes ' still steadily spoken,  
the ' No ' still hesitant  
and movement ready  
to consort, play, run passably well  
along the allotted lines.

Anger only to be hinted  
in a moon-frown,  
laughter with a sudden  
break and recovery  
to sense.

And his demand  
and gift  
balanced slowly at the equator,  
never to touch two poles.

### III.

Who can draw a picture of the fine  
wheels going grinding in machine  
that adds and differentiates a star,  
a point seen in the heavens only faintly,  
into a thousand categories, applies  
vision where luminosity fails, thinks order ?

But who has found all the humanities in powder ?  
Sometimes the seed of life escapes analytic spade.



## A BRIEF HISTORY OF THE COLLEGE VOLUNTEER AND TERRITORIAL DETACHMENTS

**I**N November, 1902, a suggestion by Colonel (now Sir Edwin K.) Perkins, then completing his long tenure of the Command of the 2nd Volunteer Battalion, The Hampshire Regiment, resulted in some score of men students, mainly of the Education Department, enrolling in that Battalion ; with the addition of a few other students already serving in other Companies, these men were formed into the Left Half of "H" (Woolston and Bitterne) Company (Lieut. A. M. Keays) and Dr. S. W. Richardson, D.Sc., then Principal of the College, was commissioned as 2nd Lieutenant to Command the College Detachment.

In those days, the whole of the cost of maintaining Volunteer units was borne by unit funds, accruing from subscriptions from private individuals, and a small capitation grant paid by Government in respect of each man returned as "efficient" for the year. As the majority of the College men were only up for two years, there was arranged a special understanding under which they might be freed from further obligations on leaving the College ; to compensate for the reduced grants earned by personnel serving for two years only (as against the normal minimum of four) the College men were to receive only one suit of uniform, which at that time was red.

Foot drills were at first performed in the College Assembly Hall after the meetings of the Choral Society on Saturday evenings, but, as soon as it became necessary for training to be given in handling arms and in musketry, drills were perforce held at the Headquarter Drill Hall in Carlton Place.

In September, 1903, the College detachment attended Annual Training in Camp for the first time, the unit encamping on Southampton Common and subsequently marching to Lyndhurst and Brockenhurst. The vocal abilities and marching powers of the Detachment were shewn at this early date ; several verses were composed during the Training, and added to the repertory of the College songs.

At the commencement of the ensuing Session, a further score of recruits was obtained, and thereupon all the College personnel

## HISTORY OF COLLEGE VOLUNTEER AND TERRITORIAL DETACHMENTS

were transferred to "G" Company, which was constituted as the College Company, under Command of Lieut. (later Captain) Richardson. The services of one or two non-Collegiate senior N.C.O.'s were retained temporarily—including Colour-Sergeant McKay, an ex-Regular. Professor Jenkins also enrolled in the ranks and was promoted Sergeant.

It will be understood that in a company where there is always a large proportion of men in their first year of service, where the majority of the men only serve for two years, and where all are of one age and standing in civilian life, there is difficulty in filling the senior ranks satisfactorily, if a high standard of efficiency is to be attained. The retention of these non-Collegiate N.C.O.'s bridged a gap, until the final solution of the problem by the gradual formation of a permanent cadre of N.C.O.'s who, having left College, remained in the district. Junior N.C.O.'s were appointed from the ranks of the Company after a competitive test on the duties they would be called upon to perform when promoted.

In the Autumn of 1904, Sergeant Harvey (a student who had several years service before being transferred to the College Detachment on its formation) became the first student Colour-Sergeant, but at Camp in 1905, the senior N.C.O. present was Sergeant Collins who had been one of the first recruits in 1902. The latter was promoted Colour-Sergeant in December, 1905, and retained that rank until April, 1914, when he was commissioned as 2nd Lieutenant and remained in the College Company.

In the Spring of 1908, the Territorial Force was formed from the Volunteers. The possibility of forming a College O.T.C. was seriously considered, but ultimately the "understanding" as to discharge on leaving College was renewed, and the majority of the College men enlisted into, and the Company retained its identity in, the 5th Battalion The Hampshire Regiment, which was the successor of the 2nd Volunteer Battalion. Toward the end of that year, Mr. S. J. Gubb, B.A. (Headmaster of Taunton's School) and Mr. (afterwards Professor) J. J. Maxwell, M.A., of the Education Department of the College, were Commissioned as 2nd Lieutenants for service with the College Company. From this time onward, senior boys of Taunton's and King Edward's Schools were accepted for service in the College Company, in anticipation of their entering into College.

Toward the end of 1908, strenuous efforts were made nationally to increase the strength of the Territorial Force units, by means of

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the play, "An Englishman's Home" and other methods of propaganda, and the strength of the 5th Battalion increased from some 400 to over 1,000 in a few months. The College Company did not increase to the same extent—not altogether a matter for regret, for the man who enlists as a result of a wave of hysterical excitement does not usually make a satisfactory soldier, and many were soon being discharged. The strength of the College Company, however, had now reached 60, and gradually increased.

A miniature rifle range had been constructed in one of the adjacent shops which had been purchased by the College with a view to enlargement, and here Sergeant W. G. S. White gave valuable service as honorary Range Warden and Musketry Instructor. It was also the established practice for the recruits to be trained by the Company N.C.O.'s on a specially devised programme of instruction, which enabled them to complete recruit training in a few weeks at the beginning of the Session, so that they became available to take their places in the Company in a very short space of time.

The year 1909 is noteworthy for the fact that, for the first time, the College Company won the Battalion Shield, for which it had been runner-up in 1908. This was the premier award in the Battalion; it carried the right to head the Battalion on parade, in addition to a substantial money prize. Competition was always very keen, necessitating strenuous and continual efforts throughout the year, since points were awarded for a considerable number of headings relating to efficiency in training, administration, attendance, etc. The Company was now fairly established, with a reputation second to none in the Battalion, and the success of 1909 was repeated in several subsequent years—in fact, from now on it was never more than two or three points below first place. In 1910, by unanimous vote, the Company devoted all its prize money to making a donation to the College building fund.

In 1912, at the first Battalion Annual Sports Meeting, the Company was the Champion Company. It is interesting to recall that, in the final of the Inter-Company Tug-of-War, the College Company was beaten by two pulls to one by the Eastleigh Company, consisting largely of men from the Railway Works—this event might be regarded as a contest of "mind" against "matter." In India, when the four Company organization was adopted by 1st/5th, these two Companies were united to form one of outstanding excellence.

In 1912, the Company also won the cross country championship

## HISTORY OF COLLEGE VOLUNTEER AND TERRITORIAL DETACHMENTS

and its strength was now approximately 100, with an average attendance on parade of 65 to 75. Toward the end of 1912, Captain Richardson resigned his commission, and was succeeded by Captain Maxwell, Captain Gubb having previously taken over Command of another Company of the Battalion.

Captain Maxwell resigned his Commission early in 1914, on leaving the College, so that the outbreak of the Great War found the Company in Camp on Salisbury Plain under Command of Lieut. W. R. Baldwin-Wiseman, with Lieut. S. H. Collins as Subaltern, Colour-Sergeant H. G. Hallum as senior N.C.O., and Mr. G. G. Dudley, B.A., LL.B., of the Education Department as one of the Sergeants. Early in August, Captain J. A. Crichton (who subsequently died of disease in Mesopotamia) took over Command and the strength of the Company was made up of recruits of good class. At the end of the month, however, when the Battalion was divided into 1st and 2nd line units, the majority of the College men (uncertain of their position relative to the College and the Board of Education) were posted to the 2nd line unit and formed into Nos. 5 and 6 Platoons of "B" Company, which was Commanded by Lieutenant Collins. Immediately, various members of the Company began to be Commissioned into their own and other units, whilst others were promoted into other Companies to fill some of the many vacancies caused by the expansion. It is impossible, in the space at our disposal here, to endeavour to enumerate these in detail, but it may be said that some seven were commissioned into the various lines of the 5th Battalion, whilst before the end of the War, Gas Services, R.E., R.F.C., Indian Army and numerous Infantry units claimed others. An "Army" Gas Adviser, several Adjutants and an A.P.M. were amongst them, whilst, in addition to Home stations, former members of the Company were to be found on the Western Front, in Palestine, Persia, Russia, Afghanistan, East Africa, India and Burma. Decorations were not lacking, and the College War Memorial contains the names of a number who were killed in action, in memory of whom the Battalion annually lays a wreath on that memorial.

The post-war 5th Battalion commenced to re-form in February, 1920, and, at the beginning of 1922, was amalgamated with the 7th Battalion to form the present 5/7th Battalion. At this period, there was again a desire to form an O.T.C. in the College, so that, although on several previous occasions proposals had been made, it was not till the Autumn of 1929 that definite steps were taken to form the

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present College platoon. Mr. F. W. Anderson, M.Sc., was then Commissioned as 2nd Lieutenant to Command it, whilst Dr. Rutherford, M.A., Ph.D. enlisted into the ranks and became Platoon Sergeant. The strength of the Platoon has reached some two dozen, and it has had repeated success in the Southern Command Miniature Range Competition, while it has also played no inconsiderable part in the inter-Company sporting and other activities. A miniature rifle range, armoury, and clothing store have been established in the College itself, and the Platoon drills during term in a hut adjoining the range on Monday evenings. At the end of 1934, Lieutenant Anderson having left the College, Mr. R. C. Knight, M.Sc. was commissioned to fill the vacancy.

Enough has been said to shew that the College detachment is an O.T.C. *de facto*, though not *de jure* so, and the advantage of being able to acquire some military knowledge and training whilst men are at College must be obvious. It is hoped that this brief account of the history of a somewhat unobtrusive College institution will prove of interest to many, and that present and future students will continue to carry on College tradition in this form of public service.

S. H. COLLINS.



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<sup>1</sup>Promoted 2nd Lieutenant in India. Awarded M.C. in Palestine. Died of wounds.



## THE PHYSICAL LABORATORY

LARGELY as a result of the work done in scientific laboratories attached to universities and similar institutions, the world has become more dependent upon scientific development and more conscious of science. It is widely held that the reasonable standard of living to-day, in spite of the large increase in population, has been made possible by the advances in scientific knowledge and the consequent applications of it. This in turn has stimulated scientific study, so that the process is a regenerative one. To keep pace with modern needs, the study of science which stimulated them must be further advanced.

This requires a supply of skilled investigators of various types, some to make advances in our basic knowledge, whether directly helpful to industry or not, some to make particular applications of scientific knowledge to help industry. Further, and not less important, is the need of able teachers, who by the right imparting of scientific principles to the young, inculcate in our people an understanding of what science can be expected to do, and sufficient knowledge to be able, sensibly, to use scientific appliances. The age is going when it is possible to be horrified at a mispronunciation of "Socrates," and, in the next breath, to boast of ignorance of anything beyond the switch in the wall. Again, as industrial processes become more and more scientifically controlled, it is important that the non-technical staff should have sufficient scientific knowledge to be able to put intelligent questions to the technicians, and understand the answers which are given. Conversely, the technician must have sufficient command of expression to produce a clear report of his work, and so must have a good general education. There is, then, a need for scientifically trained persons of good general education to be investigators or teachers, and it is imperative for the first group, and advisable for the second, that they should be trained in an atmosphere of research. This points to the universities as the main source of such men and women.

It is the purpose of this article to consider these matters in relation to physics, and how far, and under what conditions, the need is being met in University College, Southampton.

Physical research can be roughly divided into three types.

(a) Research devoted to the advancement of physical knowledge, without consideration of its ultimate usefulness. This does not mean that the results of such investigations are incapable of application to human needs. When Crookes, and others of his time, investigated electric discharge in gases, they did not have in mind the lighting of the Avenue in Southampton.

(b) Research of a fundamental character, but undertaken with a direct industrial application in mind.

(c) Investigation, the object of which is an improvement in a method of manufacture, but subject to constraints of a commercial character —i.e., the modification proposed must not involve greater costs.

It will be seen that research of types (a) and (b) differ only in the nature of the problem considered, while that of type (c) is nearer to invention than the others. It might be contended that in a university laboratory there is room only for the prosecution of research of the first two types. There is, however, a good reason for admitting a certain amount of research of the third type, especially when the industry concerned is prepared to finance the cost of the investigation. Students trained where no research is done risk having knowledge which they are unable to apply. If trained in an atmosphere of pure research they may become skilled investigators, but, until they have had some further experience, they may, on appointment to a post in industry, be unpractical in their suggestions. The best training for the industrial physicist is, after the acquiring of a good general education at school, to take a degree in physics, such as the Special B.Sc. of the London University, and then devote, say, two or three years to research of type (a) or (b). It is not necessary that he should perform any research of type (c); to be brought into contact with it and to discuss it with those engaged in it is sufficient. Those intending to be teachers diverge from those wishing to be investigators after the completion of the B.Sc. degree, but, during their course, they are encouraged to join the discussions with the research workers, and so gain an idea of what investigation means, and a realisation that their subject is a living one.

In the Southampton laboratories the main researches are on optical and thermal problems. The nature of light scattered by various substances is being investigated, with a view to learning something about the ultimate structure of the scattering materials. This may become of direct use from the analytic point of view.

## THE PHYSICAL LABORATORY

Incidentally, in the course of the optical work, the properties of photographic plates and light-filters are examined, and a well-known firm of photographic material manufacturers is interested in the work. The thermal properties of metals are being investigated, in particular, the amount of energy required to raise the temperature of a particular sample of metal in relation to its nature and its past history. This clearly is of direct application to many industrial problems. Research is in progress on the fundamental mechanical properties of matter, with particular application to easily deformed substances, such as silk and rubber. Research is also being carried out on the nature of the sensitive surface in a photo-cell, a piece of physical apparatus which television will make as familiar as wireless has made the thermionic valve. The design of wireless valves is being investigated, at the request of a well-known electrical firm, and the cost of the apparatus and salary of the investigator (a graduate of the department) is borne by them. From time to time advice is given to firms in the Wessex area who seek help in their difficulties of a physical character.

In no science has recent growth been more rapid or startling than in Physics. As a noted physicist said recently "since the War, developments in physical science have occurred so rapidly, that small portions of the subject have grown into such a bulk of knowledge as to become new sciences. Such sciences have been budding off from physics at an amazing rate in the last few years." Examples of this rapid growth are given by wireless, radioactivity, spectroscopy, atomic structure, the medical and industrial use of X-rays, and the investigation of crystal structure by X-rays. It will readily be understood that this growth in the content of the subject has necessitated an increase in the amount and variety of the equipment of the laboratory, and more room to house it. In addition to this, there has been a growth in the number of students attracted to the subject. The laboratory is used by eighty students who are working for degrees in the day-time, and by one hundred and ten who come for evening classes. Ten people are doing research work in the laboratory, and there will be more next year. The laboratories in which this work is carried on have been added to from time to time as the work has developed, but, now, the point has been reached when it is quite impossible to provide for the numbers that are increasing so rapidly, both in degree work, and in research, or for that mechanical and thermal stability so necessary for a large part of the work. There

is insufficient space for the work to be done, and a lack of room for proper storage of the equipment causes the rooms to be congested, and increases the rate of depreciation of the apparatus. In an endeavour to keep pace with the needs, a mezzanine has already been put in one of the buildings, and cellars underneath cleaned up and made accessible by stairs, but the limit of such enterprise has been reached.

Fortunately, two anonymous benefactors, realising the need, have with great generosity, promised £15,000 to provide the nucleus of a fund with which to build a new physical laboratory, and have further wisely added the condition that another £5,000 should be subscribed. In the sure and certain hope that this money will be provided, a start has been made upon plans, based on visits to all the best University laboratories in the country, and consultations with their occupants.

It can be said that the stage has been reached when the site has been selected, and the building, in outline, visualised. It is to be placed in the old gravel pit to the south of the College site, so that the lowest storey is a ground floor at the back and a basement at the front, thus giving the thermal advantages of cellars combined with the accessibility of a ground floor. The middle storey is practically on the College ground level, so that entrance would be at each end of the front, straight into the building at this level. This allows entry without a large number of steps to the lecture-rooms, and to the main instructional laboratories. The library and staff-rooms are on this level also. The top storey, accommodating advanced laboratories, would only be built at present on the front. The remainder of this floor would be available for future extension, and yet a fourth storey could be built at a later date, if required. It is greatly hoped that it will, at no distant date, be possible to put this fine plan in hand, and so further the progress of Physics in the Wessex area.

A. C. MENZIES.



## THE CLASSICAL ASSOCIATION

THE Classical Association held its General Meeting at University College, Southampton, from Monday, April 8th to Thursday, April 11th this year, under the Presidency of Dr. Cyril Bailey, F.B.A. A large company, including many distinguished scholars, was present to hear the Presidential address which Dr. Bailey was able to deliver, in spite of indisposition, which unfortunately made it impossible for him to attend other functions.

The President took for the subject of his address 'Fate, Men and Gods' and briefly reviewed the varying conceptions of Fate or Destiny as a power ruling the lives of men, which are to be found in ancient literature and thought. Beginning with the poets Homer and Aeschylus he passed to the philosophers and contrasted the scientific views of Democritus with the theology of Plato. After some comments on Stoicism and Epicureanism he turned once more to the poets, where again the scientific and theological views of the world are represented by Lucretius and Virgil, "here, as so often, an epitome of the thought of the ancient world. If in any other poem of antiquity, fate broods and holds sway in the *Aeneid*." Dr. Bailey's treatment of his theme could not be better summarised than in his concluding paragraphs :—

"In Homer we have the problem raised in the conception of a 'lot' or 'destiny' which shapes men's ends, though it leaves them freedom of action within its limits. It appears sometimes as a vague undefined force, sometimes as the will of the gods. Aeschylus boldly faced the problem and maintained that fate was a just power and was indeed the will of the supreme god; if man's action was overweening, infatuation and punishment would follow, though it might not work itself out till the third or fourth generation. Aeschylus, answer was in some ways the most complete in any ancient writer. The philosophers turned the vague undefined power into a physical 'necessity' and henceforth the debate lay between the scientific and theological view of the world. Epicurus and Lucretius held the scientific view, Plato on his own lines claimed the supremacy of God, and the Stoics and Virgil, each with their own modifications, followed

in his steps. Between God and necessity the debate was still left open. But the claim of antiquity for man's essential freedom is unmistakable: even Epicurus, strictest of the scientists, would never surrender that. Greek humanism holds its own both with Science and with Theology." Dr. Bailey's address will be published in full in the Proceedings of the Association.

Other papers read during the Meeting included one by Professor T. A. Sinclair on 'Modern Languages in Ancient Times.' In an interesting paper that covered a wide field, Professor Sinclair examined the evidence from which we may infer an interest in contemporary foreign languages or a familiarity with them among the Greeks and Romans. Mrs. D. P. Dobson lectured on 'The Archaeological evidence of Roman Influence in Scandinavia.' and Dr. F. Saxl, Director of the Warburg Institute, on the 'Origin and Survival of a Pictorial Type' (The Mithras reliefs).

Dr. Saxl's paper traced the figure of Mithras as bull slayer to an eastern source and showed its affinity with Heracles and Nike types and its survival into Christian art in subjects where a similarity can be recognised in the fundamental idea portrayed. Dr. Saxl's paper was an admirable example of the particular research which the Warburg Institute seeks to promote. The Institute has recently made its home in London, where it has a specialised library of books and illustrative material arranged to further research into the persistence of Greek and Roman tradition in post-classical civilisation.

Professor J. F. Dobson spoke on 'Maecenas and the Poets,' Professor J. D. Craig on a 'Portrait Bust of Horace,' and Professor T. B. L. Webster on 'Character Drawing in Sophocles.' Miss N. M. Holley read a paper on 'Plutarch's Version of the Cult of Isis and Osiris.'

Social activities occupied the intervals between the lectures. There were receptions by The Principal of University College at New Hall, and by the Mayor of Southampton at the Civic Centre. By the kindness of the officials of the Company the members of the Conference were enabled to inspect the R.M.S. 'Berengaria' and entertained to tea on the vessel. A dinner was held in New Hall, Swaythling; the Guest of Honour being Dr. J. W. Mackail, O.M. It was with particular pleasure that the College welcomed so distinguished a scholar as Dr. Mackail to New Hall. An exhibition of books of classical interest was arranged by the College Book Shop



#### THE CLASSICAL ASSOCIATION

and many of the members availed themselves of the residential facilities offered at Highfield Hall. The Meeting concluded with an expedition to Porchester Castle, where Mr. P. K. Baillie-Reynolds, F.S.A., directed the party, and to the Roman Villa at Bignor.

G. F. FORSEY.



## THE STUDENTS' UNION, 1934-1935

THE Students' Union has this Session adopted a new policy in attempting to make the name of University College more widely known, and to raise our status generally among the other University Institutions of England and Wales.

With this object in view, it was arranged that the Annual Inter-'Varsity Debate, held on January 25th, should be followed this year by a Union Ball, which took place at New Hall. We were pleased to welcome among our guests on this occasion the Mayor and Mayoress, Councillor and Mrs. Waller, the Sheriff and Mrs. Sanders, the Principal and Mrs. Vickers, the President of the National Union of Students, and delegates from many other Universities and Colleges. The Ball proved to be a great success, and we hope that it will be the first of a series of attractive annual functions of this kind.

There have been the customary dramatic and operatic productions this term and last. The Stage Society very boldly carried through a production of Clemence Dane's "Bill of Divorcement," while the Orchestral and Choral Society met with their customary success in staging "Iolanthe." Other Societies have continued their activities, and have further improved their status by entertaining a number of distinguished people, among whom may be noted Professors Ingold and Clarke, of the University of London and Dr. L. Dudley Stamp, of the London School of Economics.

In the field of Athletics the College has kept its place, and the standard of play has been maintained at a high level. This term the Boat Club will be represented on the Tideway with two Eights which have entered for the Head of the River Race.

One of the most laborious works carried out this Session has been a complete and comprehensive revision of the Union Constitution. This revision is in the hands of a sub-Committee, the findings of which will be laid before the College Council.

We take the necessity for this revision, the completion of the new Library, and other material improvements as indicative that we are approaching the status enjoyed by Students in the older University Institutions of this country.

## REVIEWS

THE INVISIBLE SUN. Poems by VIVIAN DE SOLA PINTO. *John Lane, The Bodley Head, Ltd.* 5s.

Indignation has been the parent of some poems in Mr. Pinto's book, but it is his distinction that at a time when the satirical touch is so tempting to poets he mainly writes in a spirit of delight. Some manifestations of the age rouse him to protest and to satire; he has held the mirror up to Suburbia, and the result is a picture not unworthy of the art of Mr. Sassoon himself to whom the lines are dedicated. He has uttered a more poignant discontent in some of his lyrics, which sprang from city streets and the drab time-killing of every great capital. In "The Thing," he appears for a moment as if obsessed with the Swiftian disgust for modern human beings. The Thing was that which endeavoured to be "in all the strange and lovely shapes" of the outer world. But—

Poor Thing, it dreamed that it could find  
The perfect form that would enlase  
The three foes, spirit, flesh and mind  
in one all-healing firm embrace.

It tried a million times, grew old  
and tired, now from pure habit blooms  
In creatures that wear boots, catch cold  
and kiss and hate and rot in tombs.

In spite of these challenging outbursts, Mr. Pinto is a poet of equable and smiling mood, attracted to that which has hitherto been accepted as the beautiful and the best, and vocal in praise of it. It is often enough for him to record what he has encountered without commentary, as being elemental poetry. One sees him, thanks to his lucid verses, like some Scholar Gipsy, enjoying the fresh eternal world, passing from vale to vale and moor to moor, pausing rapt at the scene in discovered variation. "The Happy Day" is not one of his most complex poems, but it is one that bears his implicit signature notably; so does "The Traveller." He rejoices in "The Moon in February" because the moon, disregarding the tumults of civilisation, has still such power to enchant so many people. The poet describes them under that shining influence:

Others are in a ship upon a wide still sea,  
gliding over silver moonlit water. Others  
through tangled branches with a trembling joy behold  
a white goddess bathing her naked deathless limbs  
in a clear forest pool.

And so they turn and sleep,  
having seen beauty once, having forgotten awhile

## WESSEX

the world of ugly trifles that environs them.  
I think I see the full moon smile in quiet joy,  
pleas'd with the victory of immortal loveliness.

And, to show further what sort of poet he is, I may say that the following poem opens, "Beautiful April, you are the Virgin Mother's month."

If a contemporary poet was right when he declared "Easy is unhappiness, difficult is joy," Mr. Pinto has shown that the difficulty can be solved. For him indeed it might be the problem, how to be an unhappy poet; his "darker purpose" relates only to bad growths on the tree of life, and false values, and inhumanities that should have been impossible. In a handsome and eloquent "Ode" written after a tour of Hampshire in 1928, he marvels at the secession of Man from "the great Will of the World" into his own Babel experiment; he pours scorn on the selling of a glorious birthright "for four square meals a day and easy dreams"; but he concludes with a declaration of faith in Man's next stages. To this ultimate confidence the title of his book, derived from Sir Thomas Browne, points his reader always.

What a pleasant candour is his! And how unfashionable for a title to define the significance of the following pages! In the same way, Mr. Pinto does not conceal his exercises in the manner communicated by other poets; the hexameter system of Dr. Bridges, the colloquial "anecdote" of Mr. Sassoon, are reflected in his work, because he believes in them, and they are part of his life. His poems are written quite apart from the disputes, or disputations, which at present deflect attention too much from poetry itself. Thought and tune alike come from him with the calm bright temper of natural piety.

EDMUND BLUNDEN.

THE METAPHYSICAL POETS: DONNE, HERBERT, VAUGHAN, TRAFERNE. By  
J. B. LEISHMAN. Oxford University Press, 10s.

Mr. Leishman's book has many merits, of which not the least is that of performing exactly what is promised in the Preface. It is, indeed, an admirable introduction to seventeenth century poetry for "those who are not already familiar with it." To this I would add that the more experienced will also enjoy revisiting familiar country under Mr. Leishman's guidance. His book is at once anthology with commentary, and treatise with illustrations, and the tone of his remarks is uniformly engaging, and free from pose or over-emphasis. In confining himself to the more modest tasks of presentation and comment Mr. Leishman has, I think, shown very good sense. It is probable that all the more brilliant generalisations about the metaphysical poets have by now been made—by Professor Grierson, Mr. T. S. Eliot, and others. The student in search of subtle analyses of rhythm and texture will perhaps turn rather to Joan Bennett's *Four Metaphysical Poets* (which oddly enough appeared simultaneously with Mr. Leishman's). But knowledge which these and similar critics assume in their readers Mr. Leishman is willing to impart, and it can therefore be predicted that his book will be widely serviceable amongst students and readers generally.

BASIL WILLEY.

## REVIEWS

POEMS OF THE COUNTRYSIDE, by BERYL ALFREDA WOOD, London, *Arthur H. Stockwell, Ltd.* 1s.

The best of the pleasant, unsophisticated verses in this little volume recently published by a resident at Highfield, Southampton, are those which express the author's delight in the beauty of the English countryside, and her genuine religious emotion. The dangers that beset her Muse are the facile use of conventional rhythms and rhymes and of the hackneyed diction of nineteenth century poetry. Her religious poems generally avoid these pitfalls, and sometimes achieve a beautiful and touching simplicity as in the following stanzas from *No Room*, which is perhaps the most satisfactory poem in the book:

'No room!' they cried, long years ago,  
'No room for Christ, the Lowly One!'  
And after all these years they cry,  
'No room for Christ, the Holy One—  
No room! no room!  
  
'No room?'—oh! blind, ungrateful world—  
For Christ, who gave His Life for thee?  
For Christ, who, kind and patient says,  
'Come, weary ones, and turn to Me.'  
'No room! no room!'

If Miss Wood can combine the freshness and enthusiasm of the best poems in this book with a more mature technique, she ought to make a pleasing contribution to modern English poetry.

V. DE SOLA PINTO.

CLAUDIAN. *The Rape of Proserpine*: in English verse by R. MARTIN POPE. The Temple Classics, *Dent & Sons.* 2s.

In this attractive little book Mr. Martin Pope gives us a companion volume to the *Cathermerinon of Prudentius*, of which he is co-editor in the same series. "If Prudentius," he says, "was the first Christian poet, his contemporary, Claudian, may be called the last of the Classics." The unfinished 'Rape of Proserpine' both in form and subject matter is one of the most interesting of the poems of Claudian to a modern reader. As the subject of the chief mystery of the Hellenic world the Demeter-Koré cult has a profound interest for all students of religious thought, and in pure literature it is no less important. Few themes have evoked lines of such haunting beauty from so many poets as:

'That fair field  
Of Enna, where Proserpine gathering flowers,  
Herself a fairer flower, by gloomy Dis  
Was gathered.'

In style the poem exhibits Claudian at his best, and contains little of that frigidity which mars much of his work. It is a literary epic of Alexandrian type, and some have even maintained that it is a rendering or paraphrase of an earlier Greek

# WESSEX

original. Nevertheless it contains, as Mr. Martin Pope points out 'some touches of real pathos' and a poetic sensibility which goes beyond clever craftsmanship. Mackail describes the well-known passage where Proserpine gathers blossoms for garlands as 'executed in the clear hard manner of the Alexandrian school.' Mr. Pope denies that this is an adequate judgment of the poem as a whole, and the present writer would agree with him.

Mr. Pope's version, which faces the text, is in blank verse of a Miltonic cast, which often exhibits much strength and beauty, as the following examples show :—

Pluto in gloomy majesty severe  
On his rude throne is seated : foul decay  
Encrusts his grimy sceptre ; darkling mists  
His grisly head enfold : his awful form  
Hardens to icy-proud relentlessness ;  
His mien more gruesome as by passion torn.

—or to take the flower passage to which reference has already been made :—

So plunder they the meads : one lilies twines  
With dusky violets ; one decks herself  
With tender marjoram, while here a maid  
Is starred with roses, there with privet snowed.

Mr. Martin Pope finds room at the end of his book for the charming little poem on the old man of Verona, who had never travelled beyond his suburban estate, beginning—

How happy he who hath his homestead kept  
From youth to age in pastures all his own ;  
On the same heath where as a child he crept  
Firm on his staff he counts the seasons flown.  
He ne'er was lured by fortune's fickle star,  
Nor drinks of unknown streams, an alien guest :  
The merchant's fears, the trumpet blast of war,  
The law-court's babel troubled not his breast.

It is to be hoped that this little volume will render Claudian accessible to many to whom he might otherwise be unknown.

G. F. FORSEY.

THE ORIGIN OF THE WEST-SAXON KINGDOM, by G. M. YOUNG. *Oxford University Press*, 1934. 2s.

Many years have elapsed since W. H. Stevenson, whose knowledge of Anglo-Saxon England was most profound, exposed the fallacies of certain eminent historians in regard to the beginnings of Wessex. Henceforth no historian worthy of the name has ventured to state conclusions on this very debatable chapter in our fair island story without long consultations with the philologist. And to-day a further specialist is never to be ignored. The archæologist has long since shed the musty garments of the old-fashioned myope rummaging among the dust in dark corners. Assuming the



## REVIEWS

guise and equipment of the advanced scientist, as often as not he leaves the soil altogether and surveys wide expanses of earth in his speedy flight, and substantiates his conclusions with the irrefutable evidence recorded by aerial photography. On the beginnings of Wessex the recent discoveries of Mr. O. G. S. Crawford have thrown new and powerful light. Some of these discoveries have, perhaps, been over-emphasized but certainly they are not to be neglected. The cautious scholar may well await with eagerness the forthcoming publication of the new synthesis at the hands of Mr. R. H. Hodgkin of Oxford and Professor F. M. Stenton of Reading.

In the meantime, every student of these early centuries should be most grateful to Mr. Gerard Mackworth Young for his valuable little monograph on the origin of Wessex, the report of a lecture delivered in July last at Wilton House under the auspices of the Wiltshire Branch of the Council for the Preservation of Rural England. Mr. Young is worthy of a most careful hearing. He is an astute man of affairs, a historian, a philologist and, whatever he may say, he is a diligent student of archaeology. Like Dr. Johnson, who once averred that 'an antiquarian is a rugged being,' Mr. Young finds that 'archaeologists are such savage creatures,' but in many places in his lecture, and especially in a valuable appendix on the archaeology of South Wiltshire, he shows himself well acquainted with the newest findings. At the outset he wisely acknowledges that for the early years of our history by far the most important document the student has to handle is the map and the face of the country which it portrays.

Addressing an audience at Wilton, Mr. Young would claim for this beautiful old town a more prominent place than it has hitherto been given in the story of Wessex. The old Kingdom of the West Saxons, he declares, had not one administrative centre but two: not Winchester alone, but Winchester and Wilton; the Bishop's town and the King's town; the religious capital, *caput ecclesiae*, and the secular capital *caput regni*. The earliest settled abode of the immigrant Saxons was the valley of the Nadder. 'The homelands of the West-Saxon Kingdom are the valleys radiating from Britford, for which Wilton is the natural centre, and they were occupied by a closely related group of kindreds coming from the sea. Once established, they spread by natural diffusion over the chalk country with which they had become familiar, dominating or absorbing the Jutish settlements round Winchester, and the British survivors of those Western uplands, which in due course became the two Fonthills and the five Deverills.'

With the recent trend of opinion that the main tide of immigration was from the Thames Valley rather than from the sea in the south, Mr. Young does not deal explicitly, but his main thesis, in spite of the statement cited above, does not materially conflict with this. In reference to Mr. J. E. A. Jolliffe's book on the Jutes, Mr. Young would carry the argument one step further, adducing good reasons for the supposition that Jutish settlements extended as far north as the Kennet Valley. Here, however, as also elsewhere, he ventures far in his elucidation of local names, and we cannot help wondering whether certain of his interpretations will not be completely overruled in the not distant future when Dr. Allen Mawer and the officers of the English Place Name Society are able to carry forward their investigations in this part of England.

SIMEON POTTER.

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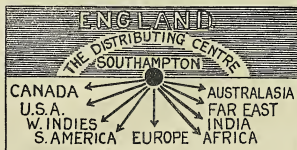
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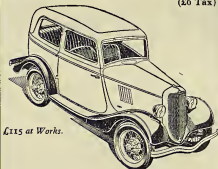
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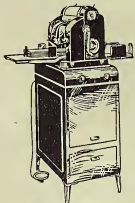
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1934-36

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## 1934-36.

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